

1962

LIBRARY

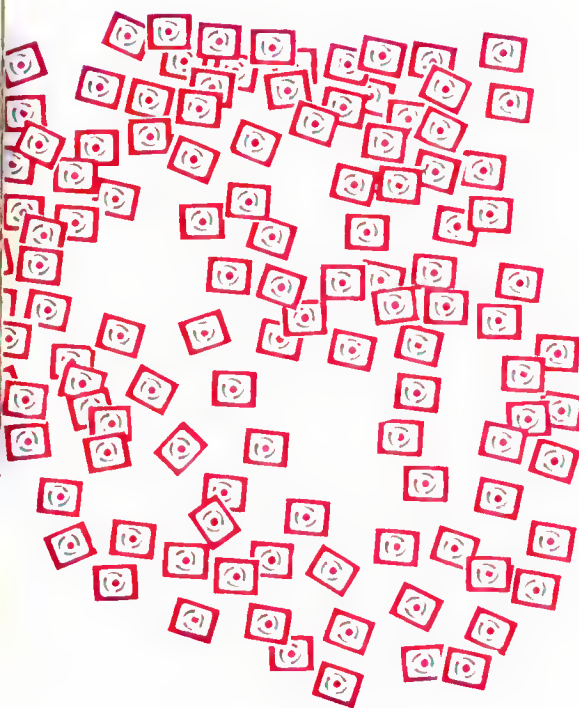
SPONSOR

THE WEEKLY MAGAZINE RADIO TV ADVERTISERS USE

2 JULY 1962—40c a copy / \$8 a year

PROTECTION TIFF
—What went on behind the scenes after the lid blew off product protection p 27

TROUBLESHOOTER
—How Eastern cuts confusion by giving passengers flight news via radio p 34



If the **WEST** is your market,

ABC RADIO WEST

delivers the sales impact of personalities, the inside coverage of 116 stations, plus cost efficiency ★ ★ ★



ABC RADIO PACIFIC
INTERMOUNTAIN NETWORK
ARIZONA NETWORK

Want to see a dazzling affirmation of Western art?



New Wing of Buffalo's Albright-Knox Art Gallery

COME TO BUFFALO!

Buffalo is alive, alert, artistic — in Culture as in Commerce.

An example: More than 250,000 visited the new \$2,000,000 contemporary addition to the Albright-Knox Gallery in a recent three-month period. World art leaders came to see one of the finest collections of contemporary art. This addition to the traditional gallery now ranks Buffalo with New York, London and Amsterdam as an art center.

Buffalo accepts the new while retaining a loyal appreciation of the old. To reach this progressive cultural and industrial community, use the quality image and quality programming on WBEN-TV. Selling is an art that comes easy — when you advertise on WBEN-TV.

National Representatives: Harrington, Richter and Parsons, Inc.

WBEN-TV

an affiliate of WBEN-AM-FM
The Buffalo Evening News Stations

CH.

4

CBS in Buffalo



***KA MANA
HOEUEU
POE
HOOLOHE**



May 1, 1962

Mr. William B. Caskey
Executive Vice President
WPEN Radio Station
2212 Walnut Street
Philadelphia, Pennsylvania

Dear Bill:

We have just completed a campaign on the Wm. Penn Broadcasting Company which is the most astounding tribute to the radio sales power I have witnessed in a long, long time.

The campaign for Northwest Airlines which ran on the Mac McGuire Show on WPEN-AM and WPEN-FM sold one hundred seats at \$800 per seat for a trip from Philadelphia to Hawaii and return. My understanding is that in other cities as much as three months was required to sell forty or fifty seats; but in far less time, you people at Wm. Penn Broadcasting more than doubled that figure.

One interesting side light which I think you should know about is that WPEN-FM accounted for 34% of the total sales. In other words, FM sold 34 seats at \$800 each. This information was obtained at a meeting last night of all of the people who are going on the trip.

You certainly have two powerful radio stations when it comes to selling.

Sincerely yours,

Charles J. Sena

Charles J. Sena
Vice President

Jane A. Stretch
TRAVEL SERVICE INC.

CHERRY HILL INN HADDONFIELD N. J.
NORMANOT 5-0320

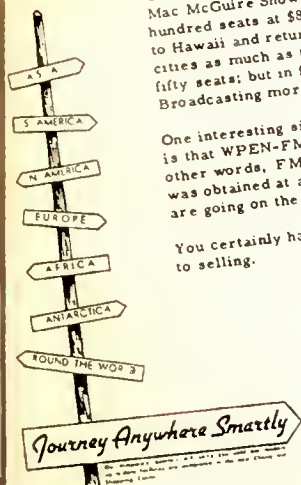
***THE POWER TO SPUR LISTENERS**

**WPEN—WPEN-FM account for \$80,000
sale in unusual radio promotion**

As Mr. Sena says in his letter, "you certainly have two powerful radio stations when it comes to selling."

Whether you're selling a product off the shelf or an airflight trip to Hawaii, if you're thinking of selling Philadelphia, start where the selling is easy. To smart buyers, that could only mean WPEN and WPEN-FM.

The Station of Personalities
WPEN
PHILADELPHIA
Represented nationally by Gill Perna, Inc.



DAIRYLAND JUBILEE★

*gets to the hearts of
Wisconsin viewers!*

New audience for DAIRYLAND JUBILEE (Sat. 7:30 to 8 p.m.). Now the highest rated local variety show in this market (ARB or Nielsen).

★ **ALSO:** New audience for the STANDARD NEWS ROUNDUP at 10 p.m. Mon. thru Fri. Up 42% (ARB March '62)

★ **PLUS:** Additional new audiences for SEVEN ARTS' Warner features and COLUMBIA POST-48's . . . and exclusive Milwaukee Braves baseball.

Whether it's variety, news or top film product, WKOW-TV is first in favor. Timebuyers, be sure to check all three—ARB, Nielsen and your Young TV man—for the current Wisconsin South/Central market story.

WKOW^{abc}_{TV}

MADISON, WISCONSIN



Ben Hovel, Gen. Sales Mgr.



Larry Bentson, Pres., Joe Floyd, Vice-Pres.
Tony Moe, Exec. Vice-Pres. & Gen. Mgr.

MIDCO

Midcontinent Broadcasting Group

WKOW-AM and TV Madison • KELO-LAND TV and RADIO Sioux Falls, S. D. • WLWL-AM, FM Minneapolis-St. Paul • KSO Des Moines

© Vol. 16, No. 27 • 2 JULY 1962



SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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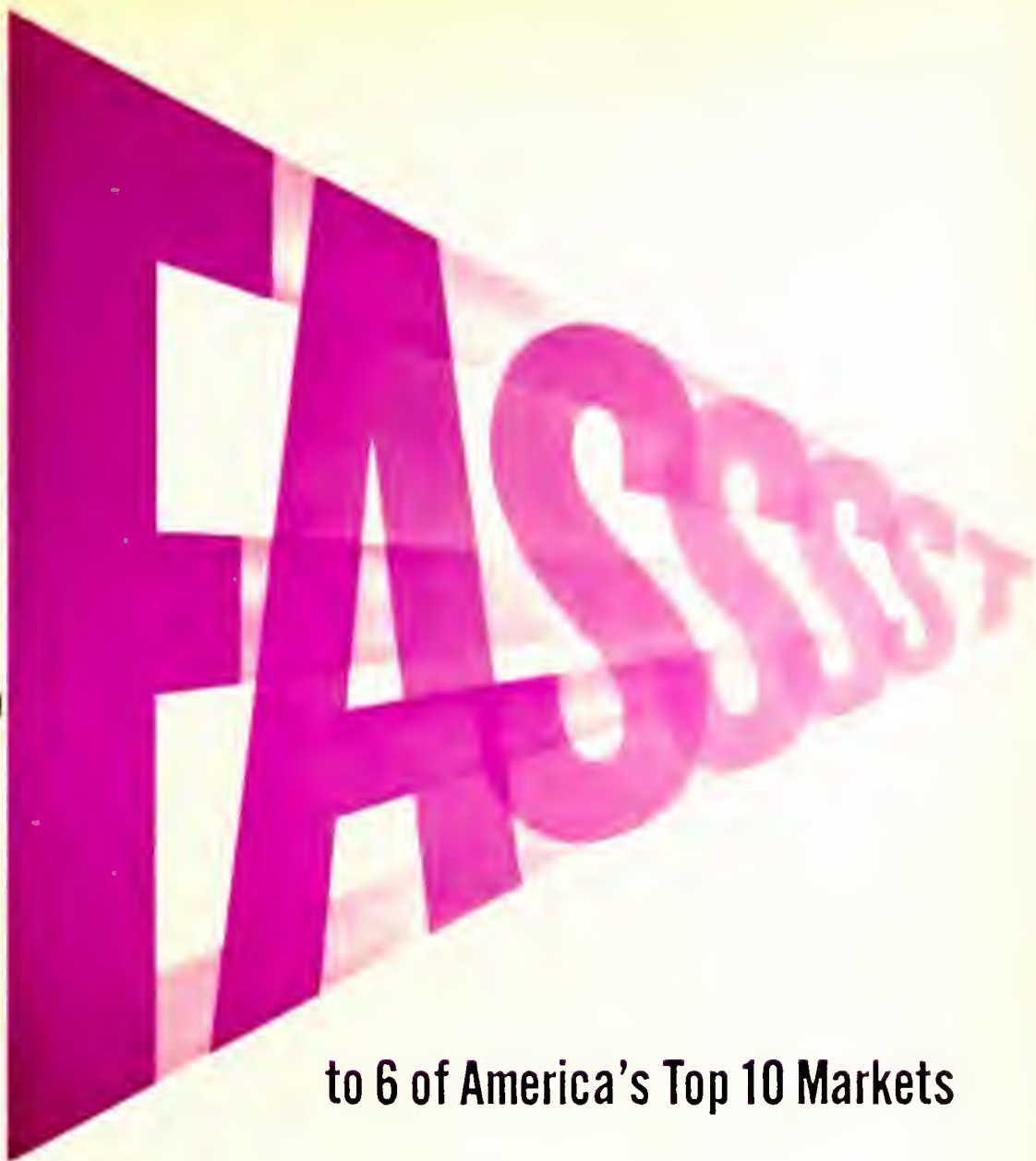
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SELL



to 6 of America's Top 10 Markets

Fast reaction is common reaction with RKO General audiences. Their built-in loyalty to these strong stations, and their belief in the dependability of RKO General advertisers mean that you need less time to introduce a service, build a brand, make a sale. You sell fast on RKO General stations because you sell in 6 of the top 10 markets, plus one of the South's richest areas. You reach areas populated by 67 million consumers.

You sell fast because adult programming and a sense of community responsibility have helped make RKO General the largest, most powerful independent broadcast chain in the country.

Get the details on reaching the RKO General target markets, fast and efficiently. Talk to your local RKO General Station or the RKO National Sales Division man.

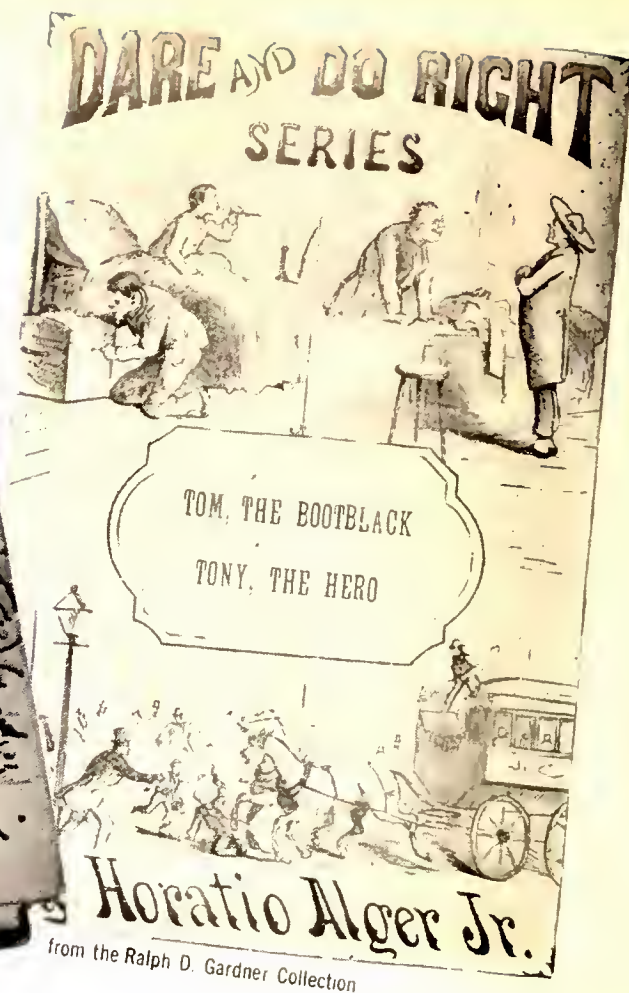
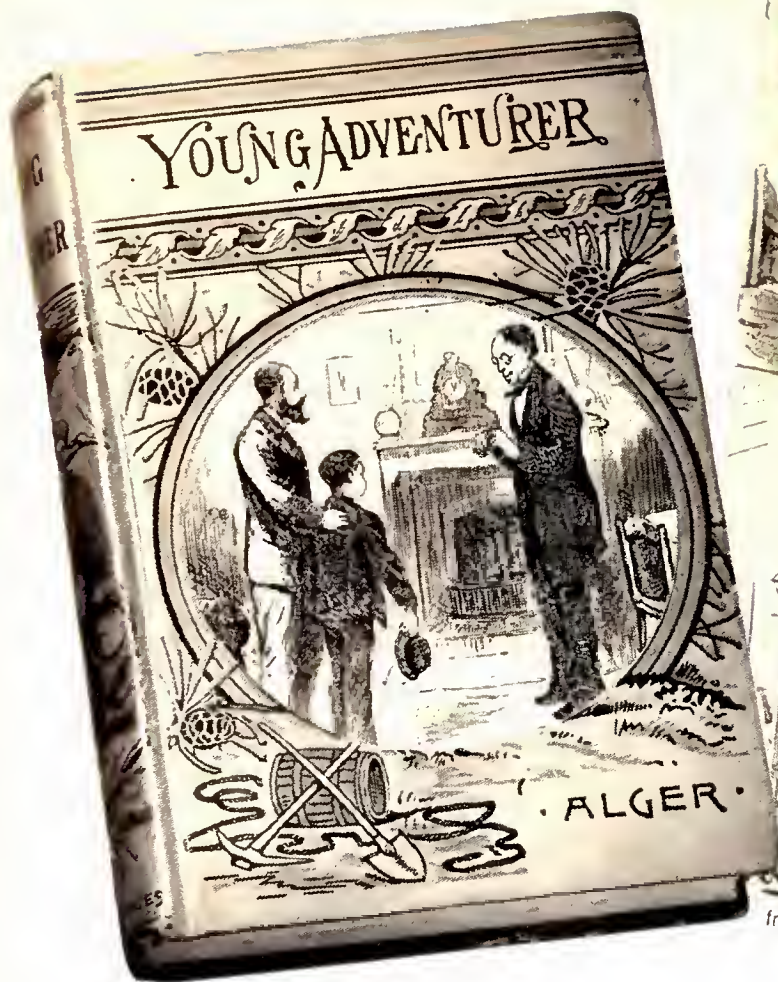


A GENERAL TIRE ENTERPRISE

NATIONAL SALES DIVISION OFFICES

New York: Time & Life Building, LOnacre 4-8000
Chicago: The Tribune Tower, 644-2470
Hollywood: 5515 Melrose, HOLlywood 2-2133
San Francisco: 415 Bush St., YUKon 2-9200
Detroit: Guardian Bldg., WOODward 1-7200
Atlanta: 1182 W. Peachtree N.W., TR 5-9539
Dallas: 2533 McKinney St., Rlverside 2-5148
Denver: 1150 Delaware St., TABor 5-7585

NEW YORK WOR-AM/FM/TV	LOS ANGELES KHJ-AM FM TV	
DETROIT CKLW-AM/FM TV	BOSTON WNAC-AM FM TV THE YANKEE NETWORK	MEMPHIS WHBQ-AM, TV
SAN FRANCISCO KFRC-AM/FM	WASHINGTON, D.C. WGMS-AM FM	



WGAL-TV history reads like a Horatio Alger book. It is a story of years of successful striving, pioneering, and conscientious endeavoring to serve *all* listeners in the many cities and communities throughout its region. In this multi-city market, advertisers find an interesting success story. WGAL-TV delivers a vast and loyal audience because it is far and away the favorite of viewers throughout its coverage area.

WGAL-TV

LANCASTER, PA. • NBC and CBS

WGAL-TV
Channel 8

STEINMAN STATION
Clair McCollough, Pres.

Representative: The MEEKER Company, Inc. New York • Chicago • Los Angeles • San Francisco



2 July 1962

Latest tv and
radio developments of
the week, briefed
for busy readers

SPONSOR-WEEK

PROTECTION STANDOFF

WBC to notify advertisers if less than 15 minutes protection applies; Bates memo terms move a victory

WBC last week issued a statement to implement its product protection policy of 1 May 1962—the very statement that touched off an industry furore.

In a nutshell, WBC will notify advertisers who request 15 minutes protection of locations in which this minimum will not be met. Then the advertiser can change brands, switch the location—or stand pat knowing the protection is less than what he'd like.

The WBC statement produced an immediate internal memo at Ted Bates, terming the WBC clarification a victory for its side.

Actually, the WBC implementation appears on the surface to be a reply to a demand made by Lee Rich of B&B (see SPONSOR-WEEK, 11 June, p. 7) that the agency wouldn't pay for spots unknowingly—and “unknowingly” is a crux of the matter—place with less than 15 minutes of separation.

WBC described the statement as a clarification, not a policy change.

The statement was entitled: “The Procedure for Implementation of the WBC May 1, 1962 Protection Policy.”

It read: “Whenever a local or-national spot advertiser indicates that he wishes to buy only in those locations where his commercial is separated from a competitive commercial by 15 minutes and station has sufficient advance notice (given to

it by the network where it is involved), or subsequent to his buying the schedule station is informed that his commercial will be within 15 minutes of a competitive product it will be station practice to do the following:

“1) Advise the advertiser of the fact.

“2) Afford him the following alternatives:

“a. Remain in the present location.

“b. Permit the advertiser to substitute a different product of his for the commercial involved.

“c. Move the announcement to another available location, at the applicable rate.”

FAULK'S \$3.5 MIL. LIBEL VICTORY

John Henry Faulk, former radio and tv performer, won compensatory and punitive damages to the extent of \$3.5 million against three defendants, Aware, Inc., Vincent W. Hartnett, and the late Laurence A. Johnson.

Faulk argued he had been dismissed by CBS in 1956 because an Aware bulletin falsely labeled him a “Communist sympathizer.”

The award was believed to be the largest ever made in a libel suit.

KTTV to rep itself

Los Angeles:

KTTV, Los Angeles, will represent itself across the nation by expanding its New York and Chicago sales offices and by opening an office in San Francisco by 1 October, station president Robert W. Breckner announced last week.

Breckner emphasized that the 12-year relation with Blair-TV was not being severed through any fault of the rep. “KTTV still considers the Blair organization the best in the field,” said Breckner. “This move is predicated on changing philosophies and systems, plus the unique marketing patterns and problems of the volatile Los Angeles market, rather than dissatisfaction with Blair-TV.”

Blair-TV took KTTV's departure with equanimity, since the station's special problems entailed unusual extra manpower expense to the rep.

It's estimated that the switch involved some \$1 million in annual billings.

TvB: DEMOGRAPHIC DATA NEEDED—BUT HOW?

TvB's special Committee on Television Research Standards and Practices has reported that demographic information is needed but failed to agree how it should be provided.

The interim report was based on a survey of agency needs. The deadlock arose on the question of what

(Continued on page 10, col. 3)

\$5 MIL. DRISTAN ACCOUNT TO ESTY

AHP's Dristan cold tablets has gone to Esty with its \$5 million account.

However, several related Whitehall products bearing the Dristan brand label are staying at Tatham-Laird, whence the cold tablet account came. These are liquids and sprays. (Esty already has the Pertussin liquid remedies belonging to Chesebrough-Pond's.)

For Esty the new account equals in size the \$5 million Nescafe account lost to McCann-Erickson a few months ago.

H-R names 2 managers

H-R has named John T. Bradley as Eastern tv sales manager and Grant Smith as Mid-western tv sales manager.



Bradley, who was Mid-western tv sales manager for the past four years, assumes his new duties in New York 9 July. He has been with H-R since 1953 and was San Francisco tv sales manager. Earlier, he was with KHJ-TV and Don Lee Television in Los Angeles and San Francisco.

Smith, who succeeds Bradley in the Chicago office, has been an H-R account executive for the past five years. Earlier, he was with Presba, Fellers & Presba in Chicago as timebuyer, media director, and account executive.



Grant Smith

MGM into live tv

The diversification efforts of tv companies continued last week as MGM-TV, the video arm of the motion picture producer, revealed it would enter the live and tape fields.

MGM-TV signed an agreement with Steve Carlin's Argosy Productions to co-produce live and tape tv shows.

The MGM move is not unique. In recent seasons other tv film houses, such as Screen Gems, a Columbia Pictures subsidiary, have moved into the live area.

Meanwhile tv film companies which are not off-shoots of motion picture companies have been spilling back into the older medium: MCA, Seven Arts, and Filmways are three companies of this type.

NBC, ABC BULLISH ON COLOR TV FUTURE

There's an upbeat ahead for color in 1962-63, according to statements made by officials of NBC TV and ABC TV last week.

Don Durgin, v.p., NBC TV sales, told the National Association of Music Merchants in New York that NBC TV will program 2,000 hours in color next season. This 1962-63 figure is equal to more than eight years of theatrical color production.

Durgin said 68% of NBC's TV's nighttime schedule will be in color next season, compared to 57% this season and 41% last season.

Alfred R. Schneider, v.p. and assistant to the executive v.p. of ABC, mentioned that the ABC TV o&o's would increase color programming, speaking before an EIA symposium in New York.

He said that the five o&o's and 27 other stations have agreed to trans-

(Continued on page 50, col. 1)

FTC WIDENS LOOK AT ANALGESIC ADS

Washington, D. C.:

The FTC last week held up cases involving advertising by four pain-killers in order to undertake an investigation of the entire analgesic field.

Cases have been placed on suspense involving AHP's Anacin, B-M's Bufferin and Excedrin, Plough's St. Joseph Aspirin, and Sterling Drug's Bayer Aspirin.

The purpose of the suspense is to put all analgesic advertisers on the same basis so that all competitors can be examined.

Pilkington Report in on BBC and comm'l tv

London:

The Pilkington Report, awaited for two years, was released here last week. The report, covering British tv and radio services, recommends a second channel for the non-commercial BBC and proposes a drastic reorganization of the commercial Independent Television Authority.

The report termed commercial tv programming in Britain "trivial" and called for "an organic change of function" within the ITA. It is proposed that the ITA take over much of the program planning and selling now done by four major 11 minor programming companies. It is also proposed that surplus profits of the ITA would be taxed away.

The report recommended a second BBC television channel, local BBC radio service, the introduction of color tv, acceptance of the 624 line standard instead of 405, increased hours of broadcast service, and higher household license fees.

The committee rejected arguments for both a quota on tv imports and the introduction of pay tv.

Although the committee was commissioned by the British Government, its findings will not necessarily become official policy.

announcing

**Responsible
Radio*
in
PROVIDENCE**



***Effective immediately...WJAR, owned
and operated by The outlet company,
rhode island's largest department store,
proudly announces the appointment of
H-R representatives, inc. as
exclusive national representatives
AN H-R UNI-PLAN STATION***

*e is for entertainment

RADIO-TV BREEDING CHIEFS OF ALL MEDIA

Looks like air media has become the breeding place for top-bracket executives in other fields of communications entertainment.

An outstanding case in point at the moment is the appointment—so it appeared at presstime—of Joe Culligan to the presidency of the Curtis Publishing empire.

Culligan, 43, at McCann-Erickson, is one of the most colorful personalities spawned by the neo-radio era. He made quite a dent on the business with drive and imagination.

Another air-media-nurtured figure (also in his 40's being mentioned for transplant to another climb is CBS TV president James Aubrey. The new spot: the presidency of 20th Century Fox.

CBS public attitude study on tv to be published

CBS' Frank Stanton announced last week the completion of the first comprehensive study of public attitudes towards tv.

The study was done through a CBS grant by the Bureau of Applied Social Research of Columbia University and will be published in regular book form.

The study inquired as to tv's role in the recreational lives of people, how they feel about the job tv is doing, how they react to different types of programs and commercials, segments of the "viewing public," and how people feel about tv compared with their actual use of the medium.

Publication plans of the book will be announced shortly.

TvB demographic data

(Continued from page 7, col. 3)

kind of information should be sought and what form it should take.

Corinthian's Don. L. Kearney was head of the special committee to look into computer usage to provide more media data.

In interviews with ten leading agencies, it was discovered that three planned to use computers and intended to seek demographic data, two planned to use computers but had no specific plans, and five had no definite plans.

The committee made a set of five recommendations. First, there is an agreement that more local demographic data is needed. But there is no common denominator on what kind of data to get. The committee found other media are not hastening to provide comparable local demographic data.

Second, the committee found that considerable further study would be needed before agreement could be reached on just what data should be sought.

Third, because products have varying market profiles, either fine breakdowns should be published, assembled as needed from research reports, or information as needed should be available on special order from the research company.


Fourth, it is recommended that research companies pay special attention to sample quality and stability. Larger or more balanced samples would result in greater confidence as successive reports accumulate. However, agencies do not require audience characteristics as often as ratings. Twice a year would appear to be sufficient.

Fifth, it is recommended that the time being additional demographic information be available in separate reports at extra cost to advertisers, agencies, and stations for special use. Thus the cost of present research reports would not be increased.



New channel 9 in Syracuse, WNYS-TV, appoints PGW

FORTHCOMING NEW TV STATION in Syracuse, N.Y., WNYS-TV, owned by Channel 9, Syracuse, has appointed Peters, Griffin, Woodward as its exclusive national station representatives. Above, left to right, standing are Charles Kinney, tv v.p. and Lloyd Griffin, president-tv, both PGW, and Henry T. Wilcox, a director of Channel 9; seated are William Grumbles, station general manager, Asher Markson, station president, and H. Preston Peters, president of PGW. Station will be ABC TV affiliate on the air 9 September.



announcing

*Syracuse's
number one
independent station
for the past
year...*


HR
Representatives, Inc.



IVY BROADCASTING
COMPANY, INC.

WOLF
radio

***"THE DRIVING FORCE IN SYRACUSE"
WOLF BECOMES AN H-R UNI-PLAN STATION
by proudly announcing the
appointment of H-R Representatives, Inc.
as exclusive national representatives
effective immediately.***

In Chicago



... the Chicago Zoological Park, popularly known as Brookfield Zoo, contains one of the world's best collections of mammals, birds, reptiles and amphibians. Its most recent innovation, the Seven Seas Panorama, is the only inland, indoor porpoise exhibit in the world!



In Chicago **WGN** **RADIO**

reaches more homes and cars** than
any other Chicago radio station!*

*NSI—Feb. & Mar., 1962

**Chicago Auto Radio Audience Survey—1961



— the most respected call letters in broadcasting

WGN IS CHICAGO

84%

OF FLORIDA'S 2nd LARGEST MARKET



1/3 OF THE COST!

That's right, in the densely populated 4-county Tampa Bay Market, WSUN is the best buy for the money by far!

263,100* TV Homes Daily
UNDUPLICATED A.B.C.

*TV Magazine, April '62

WSUN-TV

Tampa - St. Petersburg

Get all the facts from
Natl. Rep. Venard Rintoul
& McConnell
S. E. Rep. James S. Aycars



by John E. McMillin

Commercial commentary

Igor's clambake

I'm certain that Jim Aubrey, Hubbell Robinson, Mike Dann and other CBS TV luminaries would like to forget "Noah and the Flood" with all possible undeliberate speed.

The 60-minute Igor Stravinsky-George Balanchine-Breck shampoo extravaganza a couple of weeks ago was certainly the most horrendous cultural fiasco of the past tv season (the *New York Times* critic said it was "enough to retard the progress of the arts in this country by a great deal") and I've no desire to add to the gnashing of teeth at 485 Madison by a much as a single gnash.

It strikes me, however, that before we allow "Noah and the Flood" to slither away into the limbo of tv's more miserable, misbegotten mistakes, there are a few matters which deserve comment.

The ugly fact is—Igor's clambake was lousy art, lousy television, and a disgracefully lousy use of advertising dollars.

The shocking fact is that so many high placed tv and advertising executives apparently lacked the perception, self-confidence and vigor to recognize it for what it was, and prevent its presentation.

If tv is ever going to reach full maturity as a medium, we've got to do better than this.



Bamboozled by esthetes

I don't doubt that the network, agency and advertiser officials who had to pass on "Noah" were dazzled and awed by Stravinsky's reputation as an authentic 20th Century genius.

I'm certain that many felt just as I would have—shy and bashful about presuming to comment critically on the occult mysteries of modern music and the modern dance. Few of us are qualified.

But there was one phase of "Noah and the Flood," the most important phase, which anyone with even a modest liberal arts education should have been able to spot as phoney baloney.

This was the script, book, and story line, prepared by Stravinsky and his egregious young protegee, Robert Craft.

According to the massive promotion which CBS put behind "Noah," the text of the opus was culled from the Book of Genesis, two cycles of 15th Century English miracle plays, a "metaphysical poem" plus certain original material. Sounds classy, doesn't it?

Actually, the Stravinsky-Craft writing duo went far beyond these sources in their search for unrelated bits and snippets.

The fall of Lucifer, for instance, is not mentioned in Genesis (it gets a tiny reference much later in Isaiah). But Lucifer, apparently, was dragged in to give Balanchine a chance to show his stuff.

The *Te Deum* and *Sanctus* which opened and closed the work are traditional Latin hymns (unrelated to the Noah story) and Stravinsky seemed to be using them just to provide a becoming aura of respectable Roman Catholic piety to the presentation.

(Please turn to page 60)

Why it pays to advertise your station in a broadcast book

BECAUSE YOU PINPOINT THE BUYER

In a personal interview survey of "top-billing timebuyers" made by the salesmen of a national representative firm 97% of the respondents specified broadcast books as their *first* reading choice; 95% as their second.

How did the non-broadcast magazines fare? Only two votes for first; three for second.

Which underscores a cardinal point when buying a business magazine schedule. Put your dollars where they impress readers who can do you the most good.

Whether you are shooting for \$2,000,000 in national spot billing or \$200,000 the principle is

the same. Sell the men and women who *really* do the buying.

In the world of national spot placement actual "buyers" number fewer than you might think. Perhaps 1500-2000 "buyers" (some with job title, others without) exert a direct buying influence. Another 3000-5000 are involved to a lesser and sometimes imperceptible degree.

Unless your national advertising budget is loaded (is yours?) we recommend that you concentrate exclusively on books that *really* register with national spot buyers. In this way you avoid the campaign that falls on deaf ears.

a service of
S P O N S O R



The Steve Allen Show is seen at 11:15 P.M. Monday-Friday on the WBC stations in: Boston, WBZ-TV 4; Baltimore, WJZ-TV 13; Pittsburgh, KDKA-TV 2; Cleveland, KYW-TV 3; and San Francisco, KPIX 5. And in: New York, WPIX 11 (11:00 P.M.); Portland, Maine, WGAN-TV 13 (11:15 P.M.); Springfield, Mass., WHYN-TV 40 (11:15 P.M.); Washington, D. C., WTOP-TV 9 (11:25 P.M.).

90-minute man

He is a multi-phased entertainer: a star comedian, actor, satirist; an author of short stories, a novel, an autobiography, a volume of poems; *and* a lyricist-composer (over 2,000 songs, 30 record albums) and pianist; *and* a discoverer and developer of new talents.

He is also a concerned citizen and public speaker, vitally interested in the issues of our time.

His name: Steve Allen.

It's precisely because Steve Allen—as an entertainer and a man—combines *all* these talents that he was picked by WBC to be starred and enjoyed *every week-day evening, for 90 minutes*, by the millions of late-evening viewers of the WBC TV stations; and of other individual TV stations who seek new levels of late-evening programming.

Yet, the full measure and meaning of WBC's Steve Allen Show can only be seen, in depth, behind what is visible on the TV tube.

It's to be found in more than the fact that WBC's Steve Allen Show

is the largest programming project ever undertaken by a group of individual TV stations.

The full meaning of this series must be measured also by the way it fits into the basic concept of WBC's programming philosophy for its own and other TV stations.

WBC has already produced such wide-ranging series as *Inter-tel...Man and His Problems...Face of the World...Adventures in Numbers and Space...Reading Out Loud...American Civil War...English for Americans...College Presidents Speak*, and others.

Each of these series has been created to permit the WBC stations to supplement the comprehensive schedules of their affiliated networks; to fill and enlarge their local program services.

Now, the Steve Allen Show adds a versatile new dimension to WBC programming—one of exceptional talent, entertainment and stimulation, for the many American families who like to end their day, happily, with television.



WESTINGHOUSE BROADCASTING COMPANY, INC.

WBZ-WBZA, WBZ-TV, Boston; KDKA, KDKA-TV, Pittsburgh; WJZ-TV, Baltimore; KYW, KYW-TV, Cleveland; WOWO, Fort Wayne; WIND, Chicago; KPIX, San Francisco and WINS, New York (subject to FCC approval).

Columbus, Ohio, WTVN-TV 6 (11:15 P.M.); Indianapolis, WLW-I 2 (11:30 P.M.); St. Louis, KTVI 2 (10:30 P.M.); Minneapolis, WCCO-TV 4 (10:30 P.M.); Des Moines, KRNT-TV 8 (10:30 P.M.); Kansas City, KMBC-TV 9 (10:15 P.M.); Phoenix, KOOL-TV 10 (10:15 P.M.); Tucson, KOLD-TV 13 (10:15 P.M.); Portland, Oregon, KATU 2 (10:30 P.M.) and Los Angeles, KTLA 5 (10:30 P.M.).

KNOW
THE
facts

THEN,
YOU'LL
BUY
TERRE HAUTE

TERRE HAUTE LEADS...

- WTHI-TV is the Nation's Number One Single Station Market in Homes Delivered Per Average Quarter-Hour (6:00 PM to Midnight—45,000)*

TERRE HAUTE LEADS...

- WTHI-TV reaches MORE Homes Per Average Quarter-Hour than any Indiana station** (6:30-10:00 PM, Net Option Time, Monday through Sunday)

WTHI-TV
TERRE HAUTE

53,600

SOUTH BEND

Station A—26,300
Station B—32,300
Station C—28,200

EVANSVILLE

Station A—46,800
Station B—25,200
Station C—26,400

FORT WAYNE

Station A—29,500
Station B—33,800
Station C—31,200

TERRE HAUTE LEADS...

- WTHI-TV is Your Second "Must Buy" in Indiana

*Basis March 1962 ARB

**Except Indianapolis

Represented by

Edward Petry & Co., Inc.

WTHI-TV

CHANNEL 10 • CBS • ABC
TERRE HAUTE, INDIANA

SPONSOR-SCOPE

2 JULY 1962

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SPONSOR

PUBLICATIONS INC.

Air media sellers shouldn't worry any about the possible impact on advertising expenditures of the gyrating stockmarket, because the Madison Avenue pulsetakers with economic orientation don't seem to be looking around for storm-cells.

SPONSOR-SCOPE last week crosschecked with several of these agency seers and the general impression gathered was that they feel that the consumer level of buying and intent to buy is much too high for them to forecast other than a good climate for advertising for the last quarter of 1962 and the first quarter of 1963.

To further capsulize their appraisal: they expect the business community to perform on two disparate planes: it will continue to grumble about the Kennedy administration's lack of ardor for business keynoters but that won't stop it from keeping itself flexible in going after the consumer's dollar.

ABC TV has made available a couple Bing Crosby specials — an hour each — for the coming season, at a package price of \$522,100 gross per show.

The package breaks down as follows: time, \$117,600; program, \$402,500, and net-working, \$2,000.

There appears to be no end to price variation, as far as NBC TV is concerned. The latest innovation: charging less for the first half of an hour's daytime show. It's being applied to the Merv Griffin variety strip debuting around 1 October.

It may not be a first but it's certainly offbeat: The Gardner-Denver Co., of Quincy, Ill., is using spot radio—along with newspapers—to sell its air tools to small plants.

The stratagem is being tested in Minneapolis, Cleveland and Los Angeles for four weeks with five 60-second spots a week.

Effectiveness will be measured by the responses received for a booklet illustrating the factory uses of the company's power tools.

The Rose Bowl is still the hottest sports event in tv.

And that undoubtedly accounts for the fact that along with the Sugar Bowl it's the most expensive special event one-shot in the business, namely \$700,000.

SPONSOR-SCOPE asked Nielsen for the sports events that during the current season (October 1961—May 1962) scored the 10 highest averages and here they are:

EVENT	DATE	NETWORK	AVG. AUDIENCE %
1. Rose Bowl	1/1/62	NBC TV	31.0
2. NFL World Championship	12/31/61	NBC TV	28.3
3. Sun. Sports Spectacular	1/28/62	CBS TV	20.1
4. Sugar Bowl	1/1/62	NBC TV	19.8
5. NFL Championship	11/23/61	CBS TV	18.9
6. East-West Game	12/30/61	NBC TV	18.1
7. Pro Bowl Football	1/14/62	NBC TV	17.4
8. Kentucky Derby	5/5/62	CBS TV	16.8
9. NCCA National Football	12/2/61	ABC TV	15.9
10. Fight of the Week	12/9/61	ABC TV	15.3
Sun. Sports Spectacular	4/1/62	CBS TV	15.3



SPONSOR-SCOPE *continued*

BBDO's media department declines to get upset by any adverse stand that TvB may take on the notion of stations and reps supplying agencies with demographic audience data.

Observes the agency, more in patience than pique, the agencies can get special tabs on such data but it would be to the **advantage of the seller** to make the material available on his own and thereby **anticipate qualitative questions raised by a buyer.**

Adds the agency: **TvB should be doing an educational job on the seller, explaining how this data can expand the dimensions of spot tv selling, instead of raising questions about the need for this information among important spot agencies.**

(For more developments in this "qualitative quandry" see 18 June SPONSOR article, page 29, same issue's SPONSOR-WEEK, page 11 and today's SPONSOR-WEEK, page 7.)

The cigarette companies may have to channel much more of their tv budgets into spot this fall because the tv networks find themselves stymied from filling in any more business of this type without cutting down on product protection.

Another possible target of diversion: **sports series and individual sports events.** Even this area may be a cropper, since **virtually all the lower-priced sports packages have been preempted by some cigarette advertiser or another.**

It doesn't look as though Colgate will throw substantial weight behind its fluoride dentifrice until the fall.

A suspicion in competitive circles is that Colgate's holding off crystallizing its copy and media approach until it gets an inkling whether the ADA will recognize any brand other than Crest.

Shares of market for the three dentifrice leaders as they've recently stacked up: **Crest, 30%; Colgate, 23%; Gleem, 20%.**

A prominent topic of chitchat along Michigan Avenue last week was Helene Curtis' switching of its Suave hairdressing and shampoo brands from Campbell-Mithun to JWT.

The reason for the clucking: **JWT is the shop that Alberto-Culver pulled out of a few months ago while the agency was still presenting campaign plans for A-C's VO-5 shampoo, a bustling competitor of the Suave item.**

The swing-over of Suave (\$2.5 million) has caused some dismay also among the Chicago reps. They recall that when VO-5 shampoo was in the planning stage at JWT there were reports that the agency was focusing attention on the use of network tv, whereas during Suave's stay at Campbell-Mithun the accent has been on spot tv.

These reps think it's a pretty safe bet that JWT will lure this money into network come September, the takeover date.

If only for the record, here are the ratings for the public service-informational specials on the tv networks for this April:

PROGRAM	AVERAGE AUDIENCE %	AVERAGE HOMES
The Great Challenge	4.4	2,156,000
Vanishing 400	13.2	6,468,000
Friendship 7—John Glenn (CBS TV)	13.5	6,615,000
Flight of Friendship 7 (NBC TV)	14.3	7,007,000
He Is Risen	16.8	8,232,000
Breakthrough: Heart	9.8	4,802,000
Sixty Hours to the Moon	8.4	4,116,000
April Average	11.5	5,635,000
March Average	11.1	5,439,000



SPONSOR-SCOPE *continued*

It's a long way from being a sellout at night for the fourth quarter on any of the tv networks.

Even CBS TV has quite a batch of commercial minutes available on Wednesday, Thursday and Friday.

It's hard to calculate from the latest fall schedules approximately how many minutes are open, because the spot carriers don't indicate whether the sales are of the alternate week type or in batches of 6, 7 and etc. over the 13-week stretch.

A rough calculation indicates that CBS TV has the least number of commercial minutes open for the last quarter (at least 120) and that between them ABC TV and NBC TV might rack up about 400 minutes.

It's interesting to note how the top 10 nighttime regular series rate in terms of younger and older housewives.

SPONSOR-SCOPE obtained from ARB covering April a breakdown on this variation of popularity and the figures broadly showed this bent:

PROGRAM	NETWORK	HOUSEWIFE APPEAL
Ben Casey	ABC TV	Younger
Wagon Train	NBC TV	Older
Dr. Kildare	NBC TV	Fairly balanced
Bonanza	NBC TV	Fairly balanced
Hazel	NBC TV	Older
Perry Mason	CBS TV	Older
Andy Griffith	CBS TV	Older
Perry Como	NBC TV	Older
Danny Thomas	CBS TV	Older
Gunsmoke	CBS TV	Older

It was only a few years ago that network tv daytime expressed jubilee over the fact that its billings had gone ahead of Life magazine.

The latest bit of exultation in that area: at the rate daytime billings are running—the indications for 1962 are \$225 million—that sector of the medium will outgross Life and the Saturday Evening Post in combination.

According to PIB, last year Life ad gross was \$138,090,000 and the Post, \$86,540,000, making a total of \$224,630,000, whereas daytime tv accounted for \$206,576,000.

So far in '62 Life and the SEP's billings have been under the 1961 level, but the way things have been going in network daytime tv hitting the \$225-million mark should be a cinch.

Incidentally, there's also a good chance of network daytime tv outbidding the total gross for 32 different national magazines aimed strictly at women. Last year the 32 did \$217,324,000 collectively.

Seems that Mohawk carpet is on the way to making a tradition of sponsoring an hour variety Thanksgiving afternoon as its annual promotional effort.

For the third successive year it will underwrite such an event on NBC TV, with the network producing and Maxon overseeing.

NBC TV has already picked up a couple of participants in the Pro Football Highlights of the Week—there'll be 14 half-hours of them Saturday, 5-5:30 p.m. during the last quarter.

The initial buyers are Mennen and Chesebrough, with the package going for \$10,000 gross a minute.



SPONSOR-SCOPE *continued*

Watch for Campbell to get really rolling this fall in its switch of emphasis to dehydrated soups.

It's a market in which Campbell is determined not to play second fiddle, particularly to Lipton.

One facet of the Government's antitrust suit against Revlon hits hard at the underpinning of this manufacturer's distribution and sales structure.

And that facet is this: complete control over the channels of distribution and over whom these channels, or franchiseholders, should or should not sell to. It's the basic principle upon which Revlon has built its business.

The suit, besides attacking these exclusive franchises, alleges price fixing at both the wholesale and retail levels.

Revlon is only exceeded in gross sales by Avon, which uses 60,000 bellpushers.

The idea of covering two baseball games at the same time will be tried out on WGN-TV, Chicago, 14 July and the beneficiaries, at no extra cost, will be the sponsors of the regular Cubs-White Sox games, namely Hamm, Phillips Petroleum, Reynolds and the Chicago Tribune.

It happens that both teams will be on a hometown stand that day and the intersplicing of the play from the two parks will involve over 50 production and engineering people, eight cameras and two remote trucks.

Note: In Chicago they must love both home teams. Mixing 'em up in New York would only inflame fanaticism against the other league.

Don't expect tv stations far and wide to cotton to this idea pronto, but buyers as well as sellers of spot may be inclined to toy with it in their less taxing moments.

The concept comes from a rep and in gist is this: set up an ROS rate for gaps that come with the ending of a schedule in mid-summer and the resumption of this schedule in the fall.

A regular spot advertiser could use this ROS to supplement his commitments and for flight addicts it would come in handy as a rateholder.

And for stations it would help take up the slack without adding to the complexity of the ratecard.

One of the major commercial producing houses in New York seems bent on having some sort of periodic chart on production set up so that he and his competitors can use this as a yardstick in measuring the flow of their own business.

It would be something along the lines in vogue with spot tv and spot radio.

Five film commercial producers and two tape houses would contribute their monthly production volume to a designated firm of public accountants. The individual billings would, of course, be kept confidential, but the monthly total would be made available to all the contributors, and, if they so elected, to the trade press.

American families do a lot of moving but you can't tell it from the amount of money the moving van people spend on spot tv.

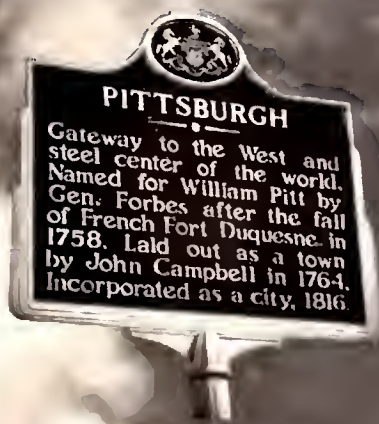
Their total contribution to the medium last year came to around \$250,000, with Bekins, American Red Ball and North American accounting for all but \$5,000 of it.

For other news coverage in this issue: see Sponsor-Week, page 7; Sponsor Week Wrap-Up, page 50; Washington Week, page 55; SPONSOR Hears, page 58; Tv and Radio Newsmakers, page 64; and Spot Scope, page 56.

KQV

RADIO 14

OVER



OVER 40 YEARS



OWNED AND OPERATED BY AMERICAN BROADCASTING — PARAMOUNT THEATERS, INC.



robert e.
eastman & co., inc.

555/5th

Mentioned in error

Your article on "The Great Time-Killer" that appeared in the May 21st issue of SPONSOR has just been brought to our attention. In the last paragraph you mention "Crown Publishing" instead of World Publishing who published Harold Mehling's book. Since we are mentioned in error and in not too favorable a light as you know, I would appreciate a correction of this statement in the next issue of SPONSOR.

Virginia Townsend
publicity director
Crown Publishers
New York

► World Publishing was correctly named as publisher of "The Great Time-Killer" in the first paragraph of the "Commercial Commentary" referred to above. Through an error, Crown Publishing was mentioned in the last paragraph. SPONSOR is glad to correct this mistake.

A service to broadcasting

Thanks much for the nice story in the June 18 issue of SPONSOR. I feel that the story did industry in general and the broadcast stations of Detroit a real service. ("If News is What You Want, Ask Radio.")

Would you be kind enough to have someone in your circulation department forward me ten (10) copies of the book (June 18 issue) and bill me for same.

Walter Patterson
executive v.p.
Knorr Broadcasting
Detroit

The wax-making act

I would like to call your attention to an error printed in the May 14th issue of SPONSOR ("Cleaner Cleans Up With Spot").

In an article on the S. C. Johnson Company you say, "Armstrong Linoleum lately got into this wax-making act." The Armstrong Cork Company

- producers of Armstrong Linoleum - has been in the wax-making act since 1925. We recently introduced an exclusive new floor care product that makes it possible to clean and polish resilient flooring in one operation.

Stanley Hyle
public relations department
Armstrong Cork
Lancaster

SPONSOR'S 40-year album

I have just seen the 40-year album and I think it is just plain wonderful.

Congratulations to you on a superb job.

Will you please send us, and bill us for 12 regular copies and two hard-cover copies.

Cecil Woodland
general manager
WEJL
Scranton

Your "40 Year Album of Pioneer Radio Stations" is just great and it certainly lives up to the advanced billing given it.

Would you please send us two hard-cover editions.

Robert Jones
v.p. and gen. manager
WFBR
Baltimore

Thank you so much for the copy of your 10-year album. You have assembled a fascinating collection of pictures and facts.

Many congratulations on your excellent job!

Mildred L. Joy
chief librarian
National Broadcasting Co.
New York

CONGRATULATIONS TO YOU
FOR YOUR 40TH ANNIVERSARY

RADIO JOB SPECIAL. BOB LAMBE, JACK PRINCE, AND I ARE TREMENDOUSLY IMPRESSED.

Jim Evans
sales promotion mgr.
WTAR
Norfolk, Va.

Congratulations on your handsome 40-year album of pioneer radio stations. Boy, you really out-did yourself!

This is a treasure chest of nostalgia and factual information that I know every broadcaster will cherish.

Geer Parkinson
vice president
WRYT
Pittsburgh

While the ink's wet

Thanks so much for your prompt reply to our urgent request for a subscription to SPONSOR. We have received the magazine before, and are happy to report that we find it as interesting and informative as we had remembered it.

However, our prime purpose in subscribing is to have the *Spot-Scope* section as soon as it is humanly possible to get it, which is certainly not by 2nd class mail as the book was sent.

We are more than willing to pay the airmail postage, or whatever your requirements might be, in order to have the buff *Spot-Scope* section airmailed to us the moment it is off the presses.

Carl Falkenhainer Advtg.
Los Angeles

A whole of a piece

Your article "Etv Gets Big Business Boost," (18 June) worked out perfectly. You had the right man on your staff, who some time ago took the time to find out what NET was all about on his own and he did some all-inclusive research on his own and wrote a *whole of a piece*.

Ed Pfister
NETRC
New York

COBRE

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All West European Television Management, Write To:
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what's the sense
in a
city
fence



the Charlotte TV MARKET is First in the Southeast with 595,600 Homes*

Building a fence around a city makes as much sense as using the Standard Metropolitan Statistical Area concept of market evaluation.

Proving the point: Atlanta and Miami have SMSA populations of 1,017,188 and 935,047. The Charlotte SMSA population is 272,111 by comparison . . . **BUT** the total Charlotte TV Market is first in the Southeast with 595,600 TV Homes.*

Nailing it down: WBTV delivers 43.4% more TV Homes than Charlotte Station "B."**

COMPARE
THESE
S.E.
MARKETS

CHARLOTTE
595,600

ATLANTA
562,600

MIAMI
556,600

NEW ORLEANS
418,200

LOUISVILLE
409,900

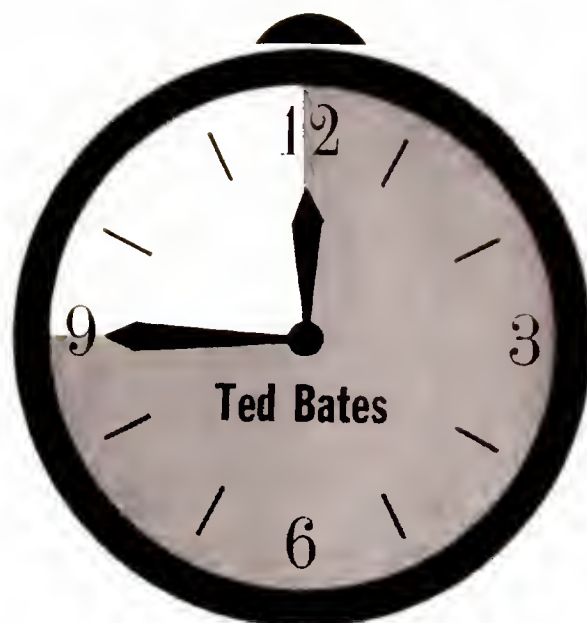
NORFOLK-
PORTSMOUTH
309,000

WBTV

CHANNEL 3 © CHARLOTTE / JEFFERSON STANDARD BROADCASTING COMPANY

Represented Nationally by Television Advertising **TvAR** Representatives, Inc.

*Television Magazine-1961
**NCS-RS-NET

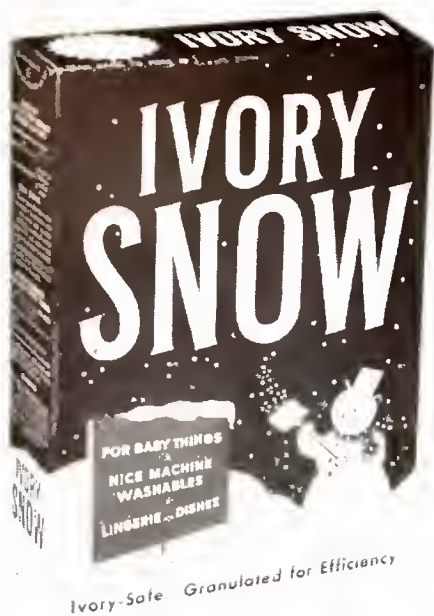


PRODUCT PROTECTION— SENSE OR NONSENSE?

SPONSOR goes behind the scenes to reveal what really happened in the explosive Westinghouse-Bates dispute

The product protection debacle—hurled into the open when Ted Bates threatened Westinghouse Broadcasting with a \$2.3 million spot cancellation unless 15-minute “insulation” was guaranteed—reached some significant climaxes last week:

- Bates, having requested over 500 television stations to re-affirm a 15-minute minimum protection in writing, reported that out of 400 responses,



Multi-product advertisers are cited by nets, stations as the biggest problem in separation controversies



PRODUCT protection row, observers note, centers mainly around soaps, drugs, foods—tv's major takers. Biggest of all, P&G—competitive within as well as without—entered the recent fray by demanding full 15-minute protection assurance from stations prior to buys

only seven are still "in negotiation," that out of these seven only one has given a flat "No." As for this single holdout, it is anticipated that an agency representative will travel shortly to the station in question to try personally to "bring it around."

• The leading groups, aside from

Westinghouse, "have satisfied us as to their intentions and practices" (Edward A. Grey, senior v.p. in charge of media operations, Bates). These include Corinthian, Triangle, and RKO General, reported earlier to have taken varying positions of defiance.

• CBS and ABC o&os, reported by several New York newspapers and broadcast trade journals to be edging into the Westinghouse camp, gave full assurance of the continuance of their 15-minute separation policies.

• NBC o&os, while asked by Bates to reconsider their 10-minute protection policy of some two years' standing (though not generally known until the Bates-Westinghouse dispute), told SPONSOR that no cancellations or threats of cancellations had been received from the agency, and that "we now have their request under advisement."

• And Westinghouse itself, the drama's protagonist, was reported by reliable industry sources to be drawing up an "implementation of policy that will afford Bates what it needs."

All in all, what had been mainly a war of words seemed headed swiftly toward a truce of words. As one group spokesman summed it up, "It's all being settled by semantics." But the broadcast industry could look back upon the most publicized skeleton in the industry closet since the congressional hearings on network programming. It could also look forward to an uneasy and precarious peace.

What was it all about? What caused it? How did it get out of hand? In order to ferret out the story behind the story—to part, so to speak, the guts from the glib—SPONSOR went not only to the principals in the cast, but talked to the growing number of walk-ons as well. As alert, we trust, to the unsaid, as it was impossible not to be to the said, this is how the puzzle seems pieced together:

When Westinghouse, in frankly worded language, disclosed it was reducing its separation time between competitive commercials from 15 to 10 minutes, no longer guaranteeing even the 10-minute buffer, the majority of broadcasters (it can be seen now, in retrospect) were caught unprepared. For several years the problem of product protection had been growing increasingly more sticky, abetted by the new buying habits of network advertisers (i.e., participations; schedule spreads), by the upswing in multi-product advertising in 60-second commercials (i.e., piggybacks, "integrated" spots), and by the

seemingly endless flow of new products from the major soap, drug and food manufacturers.

Few broadcasters were happy about advertiser/agency insistence upon the 15-minute rule of thumb, but most saw advantage in letting time run its course; in the gradual changing of agency/advertiser attitudes through private, relatively quiet, meetings; in concerted industry action rather than isolated incident. The Television Bureau of Advertising, in fact, had already gone so far as to proclaim product protection "obsolete."

Thus, when the evolutionary-rather-than-revolutionary approach was shattered by the Westinghouse pronouncement, there was confusion not unlike Washington's during the U-2 incident. In the hours following Bates' threatening action, it looked as though the industry was divided for sure. The *New York Times*, in a 7 June article, reported both NBC TV and Corinthian as siding with Westinghouse, CBS TV as going along with the 15-minute protection continuance. Indi-



EDWARD A. GREY, Bates' media chief, was initiator of action against Westinghouse, stresses advertiser's right to insulation

vidual broadcasters, on the other hand, were unsure whether to view the Westinghouse move as foolish or noble, regretting it on the one hand, admiring it on the other. They [the broadcasters] had been trapped, as one observer put it, "preposterously

in the middle, forced to a show-down without adequate arms."

Why did Bates take the action it did, and why did it wait 17 days after the Westinghouse letter to take it? Grey says numerous meetings were held with Westinghouse officials during this 17-day silence, to try to persuade them to change their minds. He told SPONSOR, too, that, being the largest spot agency, it was incumbent upon it to assume leadership in the response. First came the warning of total spot cancellation, on behalf of all its clients on the five Westinghouse stations. This was followed by letters to the 500 other tv stations, demanding promises for a continuation of the 15-minute protection. Then, when Westinghouse refused to revoke its newly stated policy, the working press had virtually a field day: Bates cancelled all 52-week schedules outright, planned to let those due to expire within three or four weeks expire naturally—with no renewal.

But is this really what happened?

(Please turn to page 17)

EDITORIAL

WHO'S RIGHT about product protection?

In the accompanying article SPONSOR is presenting what we believe is the first and only objective account of the recent Bates vs. Westinghouse and agency vs. broadcaster fracas to appear in either the trade or general press.

Our editors have endeavored to report impartially "who said what and what happened" in the great 15- vs. 10-minute protection hassle.

As reporters they have been careful not to take sides, pro or con, on the protection matter.

But as a responsible trade journal, we do have a strong editorial opinion on this controversial subject. And we want to make our position crystal clear to all our friends in advertiser, agency, and broadcaster circles:

1. We believe that the product protection question is primarily, and almost solely, an economic problem. And should be settled by the free play of economics in a free society, not by hard-nosed stubbornness, or purple emotionalism, on either side.

2. In a genuinely free economy the amount of product protection which a station or network would give its clients would be determined roughly by the laws of supply and demand.

3. Any attempt by a giant client, or by a giant agency to dictate—through a threat of power—the rules of a free marketplace is contrary to the concepts of free enterprise and a free democratic society.

4. The question of whether Colgate Shaving Cream or Ivory Soap should be given 15- or 10-minute product protection is a relatively trivial one.

5. The question of whether Colgate, P&G or Ted Bates should be put in the position of acting like ruthless monopolistic juggernauts is a very serious one.

6. In future, before over-zealous media men start getting tough in behalf of their clients, we suggest they consult top level corporate managements in Cincinnati and elsewhere.



GRAND PRIZE award for "Who Says Beer Is a Man's Beverage?" spot was produced by MPO Videotronics for United Brewers Assn. (JWT)

U. S. PRODUCERS WIN ABROAD

✓ Robert Lawrence Productions becomes 1st American firm to win the Cup of Venice in international festival

✓ Grand Prize of the International Advertising Film Festival goes to MPO and JWT for United Brewers spot

No more than a handful of Americans attended the dazzling 1962 International Advertising Film Festival in Venice, Italy, 11-15 June. But U. S. commercials walked off with the cake.

This was merely one of the festival's curious sidelights, but a disturbing one for the few Americans there. The final night saw Robert Lawrence Productions of New York take the coveted *Coppa di Venezia* (best general production of those entries con-

sisting of a minimum of six commercials never before won by an American firm), and MPO Videotronics cop the Grand Prize award for "Who Says Beer Is a Man's Beverage?" (for United Brewers through J. Walter Thompson). There were more than 1,000 in attendance, and only seven of them were Americans. This, despite the fact that a sizeable share of the 196 entries were of U. S. origin.

This glaring absence, according to

on-the-scene reports to SPONSOR, was made doubly incomprehensible by the sizes of most other nations' delegations. Great Britain's contingent was 302. France showed up with 157. Germany kicked in 131. Even Argentina managed to send nine, and the South Africans six. Other countries, with relatively negligible entries, were nonetheless amply represented.

Second only to the American lapse was the puzzle surrounding the Japanese entries. No other nation's commercials received the instantaneously favorable reaction from the audience that Japan's did, yet not a single Japanese commercial won prizes in the main categories. Particularly applauded was a commercial employing a small Japanese girl eating ball-shaped chocolate candies produced by the Japan Color Movie

Co. According to one U. S. film producer, "this delightfully inexpensive commercial, alive with subtle humor, epitomized the theory that simplicity is often overlooked in the professional atmosphere surrounding the brain power of an appointed advertising agency."

Another interesting sidelight to the festival proceedings (held, by the way, at the Lido Palazzo del Cinema, which faces the Adriatic) was the general view of entries prior to the actual awards. Many well-known French producers, for example, had predicted that this year's crop of American commercials were not up to standard; that they were, in fact, quite bad.

"This view," says an American producer, "isn't too difficult to understand when you consider the tremendous difference in approach between U. S. producers and those from most of Europe. The French and Italian technique, for example, is beyond a doubt artistic and colorful. The trouble is, it's so artistic and colorful that one tends to ignore the subliminal attempt to sell a product, an end result which the producer seems bent on camouflaging. Instead of an effective blend between the attention-getting technique and the 'sell,' there is such an overwhelming effort to hide the final unveiling that one feels led on a path of trepidation. By the time the point is made you begin to wonder if it was worth it."

Adding: "However, this is just one man's opinion. Who knows? Maybe the purpose of commercials is to entertain, not sell."

The *Coppa di Venezia* (Cup of Venice) is given by the city of Venice to the producing company obtaining the highest average points in the jury's voting. Among the commercials helping Robert Lawrence Productions take it this year were "The Clairol Story" (through Foote, Cone & Belding) and "Boy and Cars" (produced for General Motors, through Campbell-Ewald). With the award went a personal commendation from Peter Taylor, director of the Festival: "This is a most coveted prize, because it means that all your films were of the highest possible standard in comparison with all other entries."

The *La Grand Prix de la Television* (Grand Prize) won by MPO Videotronics, Inc., marks the first time in several years that this award has been given to a U. S. producer. It was taken last year by a British producer and for two consecutive years before that by commercials produced overseas for Chevrolet. This year's winner, "Who Says Beer

Is a Man's Beverage?", was written by Al Haman and Jack Wohl, with music by Mitch Lee, all of J. Walter Thompson. MPO Videotronics producer was Bill Susman. The commercial was directed by Charles Dubin.

The eight major categories for tv commercials were: live action, 15-45
(Please turn to page 48)



"THE CLAIROL STORY" (FC&B) was one of several commercials helping Robert Lawrence Productions take the coveted cup given by the city of Venice, the first to an American producer



"BOY AND CARS" for General Motors (Campbell-Ewald) also convinced jurors of Robert Lawrence skill. The producer obtained the highest average points in voting by six-country jury

PAIR THE STATION AND CITY

Of the 6,000-odd broadcasting stations in the United States, chances are that darned few of them maintain their studios and transmitter in the same location. With this in mind, SPONSOR editors compiled a list of stations with well-known studio locations, but little known transmitter sites, to test the knowledge of the media-ophile.

Listed below are the call letters and correct studio locations of 10 radio and television stations. In the center column are transmitter sites. However, they are scrambled in such a way that transmitter locations here are not paired with the correct station. If you think you know who belongs to what (no fair peeking in SRDS),

STATION AND CITY	TRANSMITTER SITE	WRITE IN ANSWER HERE
WABC <i>New York</i>	WHITESTOWN, N. Y.	
KCBS <i>San Francisco</i>	HAYWARD, CAL.	
WJRZ <i>Newark, N. J.</i>	LYNDHURST, N. J.	
KTNT-TV <i>Seattle-Tacoma</i>	VIEW PARK, WASH.	
WINS <i>New York</i>	GRAND ISLAND, N. Y.	
WGN <i>Chicago</i>	ITASCA, ILL.	
WTAR-TV <i>Norfolk</i>	CLACKAMAS, ORE.	
WNBC <i>New York</i>	NEW SCOTLAND, N. Y.	
KGO <i>San Francisco</i>	MT. PLEASANT, S. C.	
KCRG-TV <i>Cedar Rapids, Iowa</i>	WALKER, IOWA	
WUSN-TV <i>Charleston, S. C.</i>	TUCKER, GA.	
WIBX <i>Utica, N. Y.</i>	NEAR NEWARK, CAL.	
WBEN <i>Buffalo, N. Y.</i>	HAMPTON TOWNSHIP, PA.	
KRAK <i>Sacramento</i>	NDVATO, CAL.	
KFAY <i>San Francisco</i>	HERALD, CAL.	
WCAU <i>Philadelphia</i>	LDDI, N. J.	
WEBR <i>Buffalo, N. Y.</i>	PARMA, OHIO	
KEX <i>Portland, Ore.</i>	GRAPEVINE, TEX.	
WMT-TV <i>Cedar Rapids, Iowa</i>	MARION, IOWA	
KDKA <i>Pittsburgh</i>	MEDFORD, MASS.	

Y WITH ITS TRANSMITTER SITE

write in what you think is the correct transmitter site in column three.

FCC rules for am radio stations require that "the transmitter of each standard broadcast station be so located that primary service is delivered to the borough or city in which the main studio is located in accordance

with the Standards of Good Engineering Practice."

Caution: the rules for transmitter location do not require stations to locate antennae in the same state as the main studio.

To check your write-in answers against the correct locations, turn to page 61.

STATION AND CITY	TRANSMITTER SITE	WRITE IN ANSWER HERE
KXYZ <i>Houston</i>	CEDAR HILL, TEX.	
WEEL <i>Boston</i>	TRENTON, MICH.	
WSB <i>Atlanta</i>	KEARNEY, N. J.	
WJR <i>Detroit</i>	DRIVER, VA.	
KYW <i>Cleveland</i>	HAMBURG, N. Y.	
WFAA <i>Dallas</i>	DEEPWATER, TEX.	
WJAR-TV <i>Providence</i>	REHOBOTH, MASS.	
WCOP <i>Boston</i>	MOORESTOWN TOWNSHIP, PA.	
WBBM <i>Chicago</i>	ROSELLE, ILL.	
KSD <i>St. Louis</i>	GRANITE CITY, ILL.	
WROC-TV <i>Rochester, N. Y.</i>	CORINTH, N. Y.	
WAST (TV) <i>Albany, N. Y.</i>	BRIGHTON, N. Y.	
WTVT (TV) <i>Tampa-St. Petersburg</i>	ORANGE CITY, FLA.	
KTVI (TV) <i>St. Louis</i>	MIDDLEVILLE, MICH.	
WDAU-TV <i>Scranton, Pa.</i>	PORT WASHINGTON, N. Y.	
WOOD-TV <i>Grand Rapids</i>	SAPPINGTON, MO.	
WESH-TV <i>Daytona Beach</i>	LIMONA, FLA.	
WFLY (FM) <i>Troy, N. Y.</i>	RANSOM TOWNSHIP, PA.	
WFAA-TV <i>Dallas-Fort Worth</i>	LEXINGTON, MASS.	
WHN <i>New York</i>	EAST RUTHERFORD, N. J.	

HOW 'FLITE FACTS' TOOK SHAPE

➤ Eastern Air Lines' unique radio campaign to inform customers of flight conditions in 10 key cities involved a lot of work, especially for FRC&H's timebuyer

Eastern Air Lines' "res" clerks and ticket agents received a belated "Christmas present" early this year—the airline's "Flite Facts" radio campaign.

The electronic bauble makes work for the airline's employees much easier by informing customers of flight delays and cancellations via regularly scheduled radio announcements. This in turn reduces mob scenes at the airports and cuts down on the tremendous number of telephone inquiries about flight operations during holidays and bad weather.

This situation, a recurrent one to which Eastern's president M. A. McIntyre had given much thought, reached a climax of nightmarish proportions last Christmas after a build-up which began before Thanksgiving Day. It was a leathery-knot problem which McIntyre determined to have unraveled.

Not only was it bad business to do nothing, the former Air Force Under Secretary decided, but it particularly effected Eastern's Air Shuttle between Boston, New York and Washington—a service close to the carrier's president, and one of his best-known innovations since joining the airline in 1959.

One thought which returned to McIntyre again and again was that the key to the whole problem might lie in somehow broadcasting the information on delays, cancellations, and further airline data—in other words, to enhance customer convenience by bringing flight data to the customers, reducing the need for them to seek that information from the airline.

McIntyre called in Eastern's advertising agency, Fletcher Richards, Calkins & Holden, to determine if such a plan could work. From this beginning, Eastern's highly successful "Flite Facts" radio campaign was

soon brought into existence.

Starting as a test in four cities, "Flite Facts" has developed into approximately one-minute announcements every hour on-the-hour from 6 a.m. to midnight, seven days a week, on a key radio station in 10 cities.

The campaign began 1 March on WNAC, Boston; WCKR, Miami; WJIN, New York, and WMAL, Washington, and was expanded 1 April to include WSB, Atlanta; WBT, Charlotte; WLS, Chicago; KTRH, Houston; WDSU, New Orleans, and WFLA, Tampa.

At the agency's first meetings, presided over by Bradley A. Walker, board chairman and Eastern account supervisor, and by Sy Frolick, senior vice president, radio-tv, both the use

of tv and radio was considered in a five or 10-minute time period daily.

Tv was eliminated at this point for a number of reasons: the medium offered less physical accessibility for regular "news" broadcasts of the type planned; tv stations were unable to clear satisfactory spots in prime time periods, and costs were much higher than radio.

Now warming to its task, FRC&H had timebuyer Jim Kelly begin investigating all radio stations in the four cities to weigh the possibility of using each, based on each station's coverage, programming, rates, and other factors.

In the meantime, Manson Steffee, FRC&H's tv-radio writer-producer on the EAL account, worked on sample "Flite Fact" announcements and



KTRH, HOUSTON, aired its first "Flite Facts" (via now outdated phone set-up) with help of PGW radio account executive Georg Ponte (rear) and news director Ken Fairchild



"FLITE FACTS" radio stations have been receiving messages over Bell System Teletype machines since 21 May. Above, teletype operator Christine Wisell punches keys in airline's New York home office as Eastern president M. A. McIntyre (l) and FRC&H board chairman "Brad" Walker look on

commercials and found that they could be handled in approximately one-minute messages if they were done with great frequency—12 times a day (now 19 times a day).

Kelly then called virtually every station or station rep in the four cities, to see what he could come up with (this was soon to be repeated when six more cities were added).

Some stations were unable to provide the time because of news schedules, ball games, or unbreakable contracts. Several stations were able to agree to the time after convincing other advertisers and agencies of Eastern's need for an inflexible time set-up, and getting them to agree to switches in placement of their messages. "That sure was a pesky problem," Kelly said.

Once an agreement had been made between the stations and the agency, a meeting of the station man-

agers and their reps was held in New York, headed up by Walker and Frank Sharpe, Eastern's vice president of customer service.

At the meeting, the full details were presented, questions invited, and each station took away a "Flite Fact" information sheet for the personnel to use as a guide in making the unusual program work.

Steffee, in cooperation with H. F. (Bob) Abbott, the airline's manager of customer service planning at New York's Idlewild Airport, hammered out the contents of the announcements guided by McIntyre's admonition to 1) be truthful, 2) add to passenger convenience, 3) avoid airline lingo.

"Flite Facts" breaks down into three parts: 1) a standard 10-second taped opening which retains the same Eastern "Flite Facts" identification in all 10 cities, 2) the middle copy

of variable length which informs the airline's customers of flight delays, cancellations, etc.—by arrival and departure times and not by flight numbers, 3) a closing commercial "tag" of 20, 30 or 10 seconds duration prepared by the agency and sent by mail to the stations.

Any of many subjects are used depending on weather or activities going on at the flight's destination (e.g., festivals) as the main part of each announcement. These are followed by the specific commercial tag which Eastern desires.

The "Flite Facts" information originates from Eastern's SCOPE (System Control Operational Planning and Execution) set-up at Idlewild.

Each of the 10 radio stations receives a separate report in red ink about 15 to 30 minutes before each broadcast hour by way of Bell Sys-

(Please turn to page 49)



EX-AGENCY folks at H-R (l to r) Gil Miller, account exec., radio; Gene Malone, account exec., tv; Al Ritter, assistant sales mgr., tv; Jack Canning, account exec., radio; Avery Gibson, vice president, sales development; Max Friedman, eastern radio sales manager; Art Berla, assistant sales manager for special projects, television; Tom Buchanan, account executive, television

WHY BUYERS BECOME SELLERS

➤ Here's lowdown on why agency-trained personnel switched to rep firms. Agency experience helpful. "Rep selling more challenging with greater financial rewards"

Virtually all menfolk in station repping who reflect on their past jobs in advertising agencies do so with thanks for experiences acquired; but the nostalgia, it appears, isn't as thick as the 70-cent spread advertised on the air. SPONSOR last week talked with numerous rep firm inhabitants who switched, so to speak, from buying to selling. What motivated them to give up their Madison Avenue timebuying chores in favor of selling the merits of broadcast advertising?

On the whole, most rep men did not hesitate longer than it takes to deliver an I.D. to come up with quotable answers. However, several tart replies came from rep firm personnel that must obviously be recorded without identifying the respondents.

For example, there was one who said dourly: "As a buyer, I had to make sure I got the best time available for my objectives. As a seller, I have to unload what I have. The

heck with the buyer's objectives; I've got my own objectives; I've got my own problems."

Said another grizzled rep and escapee from the ad agency dodge: "The great blessing is *not* having to work with an account executive."

Still another repsalesman growled: "My callouses are now in a different extremity." What seems certain after talking to station reps is that the loot's better on the other side of the street—and that's why they became sellers!

Here, for example are the thoughts of time salesmen who came "across-the-desk" from media departments of agencies: Bob Burke, Young-Tv, formerly Benton & Bowles, Grey, and Cunningham & Walsh, told SPONSOR: "My entire nervous system has done a double reverse. Instead of worrying about being able to buy it, I worry about being able to sell it." His colleague, Esther Ranch, at Adam Young, Inc., formerly chief

timebuyer, Leo Burnett, said succinctly, "Now I buy the lunches instead of getting them."

Declared Ted Brew, Adam Young, Inc., formerly media supervisor, BBDO: "I discovered that you never really get to know a market until you sell it because to attain in-depth knowledge of an area, you must get to know each station as well as your own. I found out, too, that you never know people until you sell several various kinds." Bob Syers, Adam Young, Inc., formerly BBDO, said proudly, "I never before realized the creative potential and vast scope of radio until I sold it."

The boys at H-R Television and H-R Representatives who migrated to station repping from the advertising agency business took with them considerable experience—assets that are standing them in good stead in their present endeavors.

There's Gil Miller, now account exec at H-R Reps, who was formerly

t Donahue & Coe. "My agency experience (he was an assistant to an account executive) taught me lessons I'll never forget, but it's the rep business for me all the way!"

Gene Malone, account exec., H-R TV, was a buyer at William Esty. "The satisfactions are the same on both sides of the fence," he told SPONSOR.

Al Ritter, assistant sales manager for H-R TV, was a buyer at Comp-on. "Previous agency experience makes it possible for a rep to see both sides of the coin, and thus do a

Stark & Hinkle, Washington, D. C., told SPONSOR: "The experience gained from an agency-client relationship has proven invaluable to me as a representative."

Max Friedman, eastern radio sales manager for H-R Reps, was at one time a partner in Meneogh & Friedman, Des Moines. Friedman told SPONSOR: "Both reps and agencies jobs have terrific stimuli you belong where you find yourself the happiest."

Art Berla, assistant sales manager for special projects, H-R TV, and

was that the satisfactions come from greater responsibility to both the stations they represent and to the buyers they sell more challenge, and greater financial rewards.

Among the Katz men in just the New York and Philadelphia offices who were "agency trained," are (TV Sales) Mike Membrado, TV-East sales manager, formerly of Cunningham & Walsh; Frank McCann, TV-East assistant sales manager, formerly, Y&R and Ted Bates; Ollie Blackwell, director of tv audience development, formerly Ted Bates; Russ Gau-

Many opportunities open to station representative workers

1



5



2



6



3



7



4



8



FORMER agency men: (1) James Theiss, v.p. & gen. sls. mgr., Blair TV Assoc.; (2) Jerry Gibson, sales, Blair & Co.; (3) Roy Terzi, tv acct. exec., PGW; (4) Lloyd Griffin, pres., tv, PGW; (5) Santo Crupi, Boston office, Avery-Knodel; (6) John Del Greco, N.Y. sales, Avery-Knodel; (7) Burt Adams, Harrington, Righter & Parsons, account executive; (8) Robert Lamkin, Harrington, Righter & Parsons, account executive

better job of servicing and selling," Ritter explained.

Jack Canning, account exec at H-R Reps, was a buyer at SSC&B. "Agency experience is most helpful in sales since it tends to give a salesman a better overall picture of media objectives and marketing problems."

Avery Gibson, presently H-R vice president, sales development, and formerly a copywriter at Williams,

former chief timebuyer, BBDO, said succinctly: "The challenges are the same." Tom Buchanan, account executive, H-R TV, and former owner of Berkshire Advertising Associated, Mass., said that "the handling of a wider range of accounts makes the representative selling more interesting."

Similar sentiments were expressed at The Katz Agency. The consensus

dream and Dave Allen, both of Benton & Bowles; Al Westerman, Ted Bates; Des O'Neill, Bryan Houston, K&E; Bruce McEwen, Y&R.

From the radio sales section of The Katz Agency the following hail from agencies: Arne Ramberg, manager, Philadelphia office, formerly of N. W. Ayer; Sal Agovino, McCann-Erickson and William Esty, and Lew Greist, Hicks & Greist.

A check at the Edward Petry & Co. office also revealed a number of men who had made the transition from the agency business to the rep field and were happy indeed to do so.

Among them were Robert L. Hutton, Jr., v.p., tv promotion. Hutton's first job was copywriter at BBDO. He said one major appeal of station and rep promotion is the expanded creative scope it provides. Another attraction which promotion offers is the final sale, according to Hutton.

Malcolm ("Mike") James, recently appointed group sales manager, tv division, Petry, was formerly a time-buyer at Ted Bates, R&R, and Anderson & Cairns. "One of the rewards which I find in the rep selling field is the greater latitude in media planning for an account or prospective account," James said. "During my seven years as a buyer, there was usually one set of restrictions or another set up by the client, within which we had to work. On the media side, you are free to develop a proposal which you think will do the

most good and then you are free to sell it to the agency in whatever kind of verbal and written presentation you see fit."

William J. Mathews, Jr., tv salesman, Edward Petry, worked in media and other departments at Y&R. In the rep field, he said, he had more opportunities for contacts "with people and a chance to work on more accounts than in the agency field . . . media selling also provides a more thorough orientation in broadcasting operations and, through travel, in market knowledge and comprehension."

Louis A. Smith, v.p. of the Petry Chicago office, and former owner of an ad agency, said that small agency work was "fascinating, intriguing, creative but . . . those extra hours both day and night, spent over the copy table can't compare to the compensation received for the same amount of time used for a competitive sales pitch. When you sell something, the results are right there in front of you."

A desire to concentrate on the broadcast media led Petry's tv research director, Bob Schneider, from agency to rep business. Exposure to all media, in a five-and-a-half-year stint at SSC&B, helped pinpoint broadcasting as his main interest. Rep research work, he feels, allows the researcher to develop an intimate knowledge of his medium and his markets.

In the CBS Radio Spot Sales shop one also finds a number of agency-trained individuals, among them, account exec Ray Kremer, formerly director of radio/tv, Rutledge & Lilienfeld and Lambert & Feasley; account exec Gene Litt, formerly timebuyer at K&E and other agencies; account exec Warren Jennings, formerly at Peddlar & Ryan and Calkins & Holden; account exec Carleton Sieck, formerly v.p., H. Charles Sieck, Inc.; Hank Poster, director, sales promotion, formerly in media research, Biow Co., and director, radio/tv, Goldenthal Agency; assistant director, sales promotion, Norm Gins-

All say they are glad they once worked for ad agencies



FROM buyer to seller: (9) Warren Jennings, acct. exec., CBS Radio Spot Sales; (10) Ray H. Kremer, acct. exec., CBS Radio Spot Sales; (11) Eugene Litt, acct. exec., CBS Radio Spot Sales; (12) Smith, v.p., tv, Chicago, Petry; (13) Wm. J. Mathews Jr., tv salesman, Petry; (14) Bob L. Hutton Jr., p., tv promotion, Petry; (15) Arne Ramberg, mgr., Phil. office, radio sales, Katz Agency; (16) Frank McCann, East. asst. sls. mgr. tv, Katz

burg, and former president, Creative Campaigns; John Buzby of the Chicago office, who worked for Zimmer, Keller & Calvert and Mike Keating of the Los Angeles office who was with Honig, Cooper, and Harrington. Said the aforementioned Kremer, "Whenever I'm getting ready to make a sales pitch, I ask myself how would this sound to me if I were on the other side of the desk . . . the time I did spend on the 'other side of the desk' in the agency business makes it easier for me to come in with the kind of offering that makes the most sense to the customer."

Said Litt: "I'm glad I had time-buying experience in the agency field. It helps immeasurably in my seeing things from the viewpoint of my clients and in making the best possible recommendations to them."

In the radio division of Edward Petry & Co., there is, for example, Marty Percival. Eastern radio sales manager, who previously worked for SSC&B as media research analyst and as timebuyer at McCann-Erickson. "The biggest single advantage, to me, in working for an agency was being exposed to the selling methods of the best time salesmen in the broadcasting business," he said.

Ed Rohm, Petry radio account exec, was a timebuyer and account exec at Maxon, Compton, Cecil & Presbry and Warwick & Legler. Joe Raffetto, Petry radio account exec, came from Y&R where he was senior media buyer. Raffetto thought selling was more creative and more challenging. Joe Devlin, Petry radio account exec, came from D-F-S, where he was media supervisor. Dick Branigan, another Petry radio account exec, was a timebuyer at JWT and Mc-E. Both Devlin and Branigan said they gained much on the agency side that is applicable in selling.

Like other rep houses, Harrington, Righter & Parsons has lots of buyers who turned sellers, beginning at the top with Turk Righter who for several years was a buyer at Y&R. Others include Burt Adams, HRP account exec, previously with Mc-E; Robert Lamkin, HRP account exec, previously senior timebuyer at Compton; John Jay Walters, HRP

(Please turn to page 49)

SPOKEN WORDS—WORTH MORE THAN 1,000 PHOTOS

One picture worth a thousand words?

You give me 1,000 words and
I can have the Lord's Prayer,
the twenty-third psalm,
the Hippocratic oath,
a sonnet by Shakespeare,
the Preamble to the Constitution,
Lincoln's Gettysburg address,
and I'd have enough left over for
just about all of the Boy Scout oath
and I wouldn't trade you
for any picture on earth.

"There are times when pictures not only add nothing, but they actually get in the way. For proof of this we can exhibit that nearly extinct but well remembered art form, the radio drama."

So spoke Dallas Williams, president of Dallas Williams Productions, Hollywood, when he recently addressed the Southern California Broadcasters Assn. on the power of radio sound.

"One picture is worth a thousand words," Williams quoted the famous phrase. "But I don't believe it," he continued. He followed his statement with a self-styled "Declaration of Independence" from the limitations of that well-known epithet of unknown origin. His words, widely acclaimed, were reprinted on parchment for distribution to admirers (see picture above).

Speaking further of the impact of the spoken word, Williams said: "This vehicle [radio] can still evoke reactions and emotions in its listeners and prompt them to paint far more intricate pictures in their own minds than any motion picture could ever paint for them on the screen. The greatest producer in the world would reach his limits of sheer imagination and budget without even beginning to construct the setting that the merest child can build up in an instant.

"Do you think you will ever in all your life hold in your hands a picture that will match the word picture of Fibber McGee's closet? I've seen pictures of Normandy beaches on D-Day, but never one that got to me quite like George Hucks did when he talked about it on the radio that morning."

THE RENAISSANCE IN RADIO

➤ Leading advertising spokesman gives new views on obstacles in radio and how to speed up radio's rebirth; illuminates some 'back-biting' comments in industry

John Crichton, president of American Association of Advertising Agencies, sets forth important questions in a speech recently presented at the 1962 annual convention of the Colorado Broadcasters Association. The text of the address is reprinted here for the benefit of SPONSOR readers. For a profile of Crichton see 21 May issue.

Ladies and Gentlemen:

As you have heard, I'm a Colorado boy, and I was reared on Colorado radio. I built a crystal set and a one-tube set, and the object was to bring in KOA, KJZ, and KFEL loud and clear.

I think I was lucky, in a way, because 30 years ago all radio was conscious of its cultural mission. Networks and stations were vying to bring to their audiences the finest in art and entertainment which was available to them. In my day, school children grouped in classrooms to listen to Walter Damrosch explain the background and detail of the music he conducted. And for many people, their first contact with the world of classical music and the great drama, came through radio. It was radio which pioneered the minute-by-minute reporting of sports and politics, which originated the public events forum.

I am, in short, one of that generation of Americans who has every reason to be grateful to radio, because it did so much to enrich our lives and to make life more meaningful.

Today I shall be talking primarily about radio.

Many advertising agency men today believe that radio is in the midst of renaissance. They believe it for a variety of reasons. Most of my talk today will deal with the obstacles to that renaissance, and suggestions as to how the renaissance might be accelerated. The examples and quotes are drawn from member agencies active in radio.

First, let me make a very general statement. Radio is a great medium of communication, probably the closest thing to a truly universal medium that exists. There are radio stations in towns which can support no daily newspaper; there are radio stations in towns where the total laydown of national magazines is a handful; there are radio stations in towns unreached by television. If the most baleful prophets of 1950 had been completely right, and networking had ended forever in radio, it is quite possible that some government service might have had to be organized. There is no question of the great national service radio performs, or of its contribution to the individual local community.

Nor is there any question of its unique adaptability.

About a month ago, when Astronaut Scott Carpenter was flung into orbit, men who lived in the commuting areas of New York could be seen clutching their transistor radios on the trains, following his epic flight. They had left their television sets, where they saw the preliminaries or the actual blast-off; on their laps, still folded in many cases, were newspapers printed several hours earlier which detailed the background of the new Project Mercury shot; but the medium able to adapt to the problem of supplying the latest news was the radio.

Second, I don't plan to talk about the rate problems of radio. Because I don't talk about them doesn't mean there aren't problems. The lack of definition in rate cards as to what constitutes a local advertiser, or a regional advertiser, or a retail advertiser, or a national advertiser, makes selling difficult for you, makes estimating difficult for agencies, and makes buyers extremely skeptical. In the belief that radio rates are totally unfathomable, many advertisers and agencies have written radio off.

I would like to cover five major points:

1. The problems of too many radio stations
2. The problems of too many commercials
3. The problems of inadequate research
4. The problems of automated buying
5. The problems of ill-advised selling

If any one comment runs through the views of major broadcast agencies, it is that radio suffers from too many stations and too many commercials.

Obviously, neither of us can do anything about the number of stations. But Chairman Minow has now indicated that the FCC has recognized the problem, which presumably represents some kind of progress, and perhaps if the problem won't get better, it will get no worse.

The number of stations means fractionated audiences. The fragmentation of the audience makes radio less attractive as an advertising medium. It makes it difficult for any broadcast measurement service to provide a service acceptable to most of the industry. The "numbers" related to individual components of an over-all radio purchase are so small by comparison to television today or radio in its heyday that they are subject to serious question based on measurement tolerances alone. Also, measuring out-of-home listening is most difficult.

To say it simply, audiences to one commercial are relatively small. With audiences spread out over many stations, high-frequency, multi-station purchases are generally needed to obtain satisfactory market coverage.

This has led some agencies to conclude that radio can only be effectively used in massive quantities. Others say flatly that they now consider radio as a supplemental



medium. "Radio has become a supplementary advertising medium which can best be utilized to deliver additional frequency at lost cost once the major or basic media plan has been established."

Anyhow, the number of stations has complicated the measurement problem in radio, and since radio is not adequately measured it carries this defect into agency media departments, who like to be able to figure *efficiencies*, and to make statistical comparisons with other media as a foundation for comparison.

Now, with so many stations on the air and the decline of radio networking, it was probably inevitable that stations turned to local advertisers, and that they sold a great many commercials at low rates. But stations are now heavily commercialized.

Advertising men, looking at this problem say:

"Stations are jamming the air with commercials which in turn makes the medium less attractive to advertisers as well as the listener."

"Some stations literally throw in as many as 20 commercials an hour . . . the number of commercials in radio is astronomical. . . . It seems to us inconceivable that the radio listener can be reached and influenced by the number of commercials to which he is subjected in the course of an hour."

One major agency remarked the "low level attentiveness." It said that radio is often regarded as background accompaniment to other activities, and unique commercial treatment is frequently required to gain attention. Unhappily, because of over-commercialization, "advertisers creatively have become either noisy or cute, to separate themselves and blast their way out of the background."

I think you may see that the problem of the many stations, and the many commercials, and the inadequate research are in many respects one problem.

The advertising agency looking at radio fears that "when radio becomes nothing but two musical numbers separated by a one-minute commercial, it becomes fairly easy to operate a 'shutter' mind." And while they may see and sympathize with the station operator who, caught in a profit squeeze resolves his problem by selling more spots, they believe it is hard on the advertiser and listener alike.

So far this has been a fairly gloomy speech.

Without softening any of what has been said thus far, agencies have some words of hope, as well:

One agency says briefly that its television is up and its radio is down, largely because it needs demonstrations for its accounts. "For bread and butter products, where word pictures can do a job, where the argument is essentially rational, where demonstration adds little or nothing, where a long, detailed expostulation isn't necessary—in these cases, radio always has been and always will be able to serve efficiently and effectively."

A New York agency, billing more than \$10,000,000, talks about a recent increase in the agency's investment in radio, due to a new client utilizing radio as a basic element in an introductory campaign.

(Please turn to page 61)

WHY PRIME TIME '20s' ARE

➤ Values to advertisers of night network chainbreaks shown in basic spot presentation by CBS TV Stations

➤ Quick penetration of market, including hard-to-reach viewers, achieved with schedules of spot 20s

What amounts to basic advertiser-agency briefing on the use of 20-second spot announcements in prime network evening time is being delivered these days by the CBS Television Stations division.

Its new presentation, "The Prime Challenge," is designed to sell 20s on the five CBS TV o&o outlets and each pitch closes with a specific proposition for a specific account.

From an industry standpoint, however, the "Prime Challenge" is of

special interest because it spells out the case for prime time 20s in terms which are applicable to many station and spot situations.

Recently representatives and stations managers in certain markets have been reporting a softening of demand for prime 20s, due partially to the fact that more of these announcements are now available (because of the extension of chain break length) and partially to the resistance which certain agency creative depart-

ments continue to put up against less-than-a-minute commercials.

For such skeptics, the new CBS Television Station presentation is a formidable challenge in its delineation of the values in the 20-second prime time spot.

As put together by Robert F. Davis, the division's director of research, under the direction of Bruce Bryant, v.p. and gen. mgr., "The Prime Challenge" covers nine specific advantages of 20s in network evening hours.

First comes the "universal appeal" of prime time. Says CBS. "It delivers all of your market—including the hard to reach segments: the working housewives (30% of all housewives); the mid-evening viewer, and the light viewing families."

Second is speed of market penetra-

LIST OF 20-SECOND ADVERTISERS

Avon	Colgate	Nescafé
Bell Telephone	Dreyfus	Newport
Blue Bonnet	Fleischmann's	Palmolive
Breck	Gallo	Peter Paul
Budweiser	General Mills	Phillies
Burma-Shave	Hostess	Rambler
Chanel No. 5	Humble Oil	Richfield
Chase & Sanborn	Jergens	Schlitz
Chef Boy-Ar-Dee	Kent	S.O.S. Pads
Chesterfield	Knorr Soups	Swanson
Chevrolet	Lipton	Wonder
Coca Cola	Listerine	Wrigley
Coldene	Maybelline	Yuban

THIS, and other charts shown in this story are from "The Prime Challenge," a presentation on 20-sec. spots by CBS TV Stations

SUCH AN OUTSTANDING TV BUY

tion. According to CBS TV, two spots in prime time can deliver a net unduplicated weekly rating of 36; three spots a week, an unduplicated weekly rating of 18; and four spots a rating of 58% of audience.

Four-week net unduplicated ratings are 65% for the two spots-per-week schedule, 80% for three-a-week, 87% for four.

Third segment of the presentation covers the *advantages of scatter plans* in the use of prime time 20s. With scatter plans now in effect on all CBS-owned stations, "The Prime Challenge" offers an example from WBBM-TV which provides four different adjacencies for a 20 over a four-week period and delivers a four-week net unduplicated rating of 67.2, slightly higher than the rating for two fixed spots.

Four "Media Value" of prime evening 20s, according to CBS spot salesmen, is *Balanced Market Exposure*. Says the presentation, "Advertising media typically concentrate on hard core audience segments. Even with television you get a lot of exposure to the heaviest viewers which tapers off among lighter viewing families."

CBS TV maintains that prime time 20s on a scatter offer an advertiser his best change to even off delivery of his message so as to reach all groups from heaviest to lightest viewing.

To demonstrate the point it offers a special study conducted by Arbitron in New York, comparing two prime spots in scatter plans with four spots in the *Tonight* show.

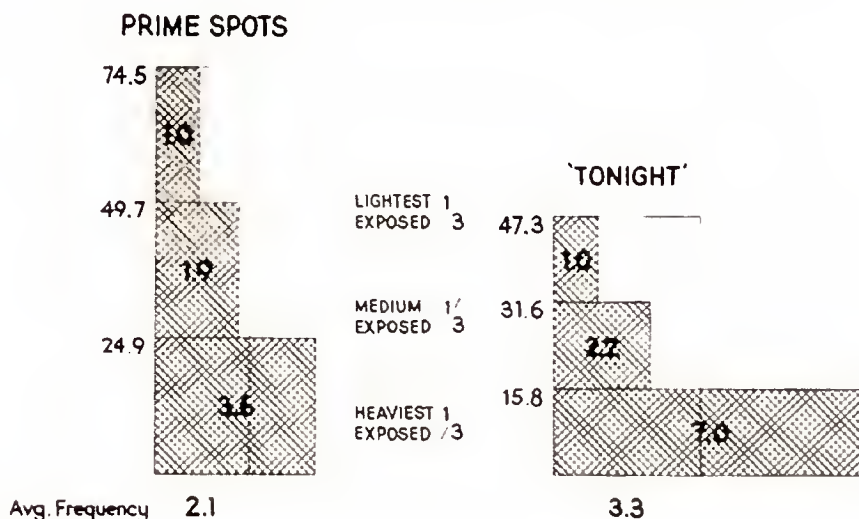
Both reached comparable gross ratings over a four-week period (156.5 for prime spots, 156.1 for *Tonight*). Net unduplicated ratings showed a wide variation, however, with 74.5 for the scatter plan 20s, against 47.3 for the *Tonight* spots.

Dividing these audiences into thirds ("Lightest exposed, medium exposed, and heaviest exposed") the Arbitron study showed that the *Tonight* schedule gave an advertiser great frequency (7.1) among the heaviest viewing third but that he

Comparing '20s' with "Tonight" Spots

	2 PRIME SPOTS PER WEEK (Scatter Plans).	4 'TONIGHT' SPOTS PER WK.
4-week Gross Rating	156.5	156.1
4-week Net Rating	74.5	47.3
Frequency	2.1	3.3

4-WEEK NET AND FREQUENCY



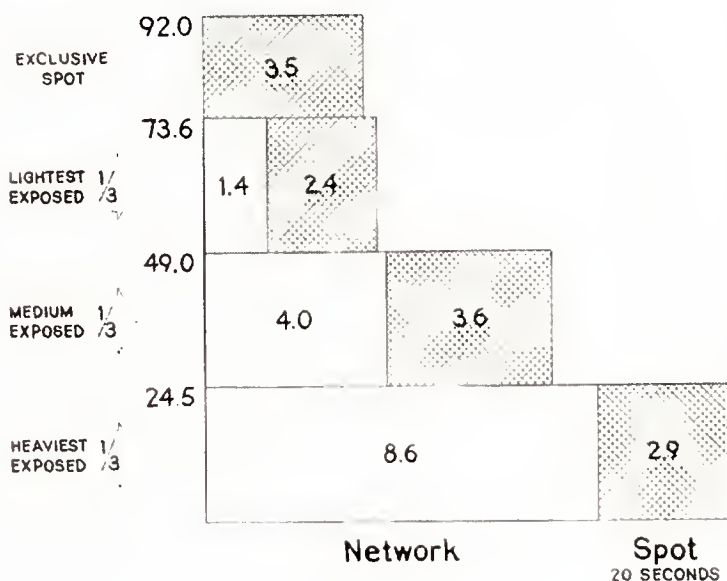
AS PART of its presentation on prime time 20-second spots, CBS Television Stations division offers charts from an Arbitron study which compared audience reach and penetration of two evening 20s and four spots on *Tonight* show, using unduplicated homes, weekly and monthly

Using '20s' with network schedules

HOW SPOT CORRECTS NETWORK IMBALANCE

	4-WEEK NET RATING	FREQUENCY	
		NETWORK	SPOT
Heavy	24.5	8.6	2.9
Medium	24.5	4.0	3.6
Light	24.6	1.4	2.4
Plus Exclusive Spot	18.4		3.5

4-WEEK NET & FREQUENCY



TWO CHARTS above are from CBS Television Stations' presentation, outlining a schedule of prime time 20s to supplement an advertiser's heavy use of network tv. Presentation stresses network "imbalance" in reaching light viewers

apparently achieved it only at the cost of reach (see charts).

The fifth "media value" stressed by The Prime Challenge is *big important markets* and the CBS TV Station presentation even offers some comparisons with network program buying. It notes that a schedule of three nighttime station breaks in the top 10 markets reach more unduplicated homes in a single week than does the average nighttime network program coast to coast, covering 165 markets (9,600,000 homes for the spots, 9,065,000 for the network program).

The sixth "media value" in its presentation is the *prestige and class* of a CBS-owned station; the seventh, *effective commercial length*. Both of these points can probably be better handled in a face to face presentation than in such a summary as this one.

"Media value" No. Eight is *good availabilities*—again a specific CBS pitch.

The ninth "media value" in The Prime Challenge, however, will interest many other stations and representatives, as well as agencies and advertisers.

According to Bruce Bryant, many media men and ad managers still don't realize the fact that prime time 20s are now sold on *modern rate cards*. A combination of discount weight and pre-emptible rate structures now permit an advertiser to buy these spots on a basis of "predictable audience values."

"Not too long ago you bought prime time at flat rates and you could end up with a 10 rating or a 30 rating at the same rate. But spot tv is an ever-changing medium. Today you have this going for you—discount weight and pre-emptible rates. As a result you get predictable values. Also prime time allows you to move with the audience that gives you this near-guaranteed value. For example, during the summer in many markets, spots next to the late evening news can often be the highest rated spots in the market."

Following the discussion of the nine "media values" of the "Prime Challenge" CBS TV spot salesmen present a specific plan to "effectively and efficiently complement" the

(Please turn to page 49)

Media people:
what they are doing
and saying

TIMEBUYER'S CORNER

Dan Delargy is now the timebuyer for Foster Grant at Donahue & Coe. He was previously with Campbell-Ewald. . . . Ron Siletto, who was an assistant buyer on Yuban, has been made a buyer on Post Cereals at B&B. . . . In Chicago, Jack Bard joined Tatham-Laird as media director. Formerly, he was v.p. in charge of marketing at Edward Weiss & Co. His responsibilities will be the same as former media department manager John Singleton, who was named account supervisor on their P&G account.



DISCUSSING Plaid Stamps' spot plans: (l-r) Phil Leopold, Mike Hauptman, WABC, N.Y.; Ken Hall, D'Arcy a.e.; Ann Willis, Miss Plaid Stamps; Charlie Greer, WABC personality; H. Turner, client's merchandising mgr.; Bob O'Connell, D'Arcy media buyer

Things you should know about Fletcher Richards, Calkins & Holden: The media department is based on the concept that media and marketing are inseparable. John Ennis, v.p. and media director, told SPONSOR, "It is impossible for me to describe the media function other than as an adjunct of marketing. An understanding of the market for any given produce—its current characteristics and its predictable future potential—is required study before media selection."

During the week that SPONSOR observed FRC&H's media department, buyers Jim Kelly, Frances John, Liz Griffiths, associate media director Bob Boulware, and media director John Ennis attended account management group conferences with persons from marketing, research, and other departments in order to learn about the marketing objectives set by the client and agency.

(Please turn to page 46)

The
PERSONABLE
Sound



in
KANSAS CITY
TOWN!

KUDL

Broadcasting To
Kansas City's
Happiest
Listeners

Irv Schwartz
V.P. & Gen. Mgr.

BAItimore 1-0077

"The EARLY SHOW"

WEEKDAYS 5 to 6:30 PM

HAS the Adult AUDIENCE

WDEF-TV	STA. B	STA. C
40.7	34.9	24.4

Average Share of Audience

LOWEST CPM ADULTS TOO

Nielsen Feb-Mar '62



CHATTANOOGA

Call **ATB**

NOW!

TOBACCO NETWORK HAS PERSONALITY PROGRAMMING

NOW 14 daily program features on N. C. Regional Radio Net

Regional News □ Sports □ Weather
Commentary □ Farm Reports

8 POPULAR PERSONALITIES

AVAILABLE:

Full sponsorship/Spot participations/Adjacencies
(Also Merchandising and Promotion)

BUY UP TO 28 STATIONS AT GROUP DISCOUNTS OR SELECT ONLY THE N. C. MARKET YOU NEED!

Get Regional Saturation with local "Main Street Radio" coverage...

See complete schedule in
SRDS listing; Consult John
E. Pearson Co. for details.



TIMEBUYER'S CORNER

(Continued from page 42)

At these meetings, preliminary recommendations made by both client and agency were appraised in terms of marketing objectives. This was followed by buyer work sessions, under the supervision of either Ennis or Bonlware, to discuss the media problems which arose at the account group meetings.

The buyer on each account subsequently worked with the associate media director and media director on a written report in which the media plan was incorporated into the over-all marketing program for presentation to the client. Several more meetings between client and agency personnel were then held to study the media plans further, and the campaign was then set in motion.



MEETING for lunch, Fran Conway (l), director of sales for WDAU-TV, and Bob Eagan, D-F-S media buyer on P&G's Oxydol, talk about the Scranton market at Pen & Pencil

Jim Kelly, Frances Johns, and Liz Griffiths, who buy for such accounts as Eastern Air Lines, U. S. Rubber, and J. P. Stevens, are able to plan and execute programs in all media as well as interpret sales opportunities and problems within the framework of the market-media analysis.

Winners of the recent WBKB, Chicago, Timebuyer's Talent Test were Catherine Nobel of McCann-Marschalk, New York; Len Stevens of Weightman, Inc., Philadelphia; Larry Claypool of JWT, Chicago; and Jane Dahlgren of Honig, Cooper, and Harrington, San Francisco. For estimating closest what channel 7's *Award Movie* would do over a six-week period in the average Trendex ratings, each received an all-expense paid trip for two to Aruba, NWI.

PRODUCT PROTECTION

(Continued from page 29)

SPONSOR has learned, from several reliable sources, that while parts of the Colgate and Brown & Williamson schedules were cancelled, they were far from total, perhaps even nominal, and that while the Carter schedule was cancelled outright, it was reinstated a week later. Too, American Home Products, as SPONSOR previously reported, declined to go along with the agency's position, and retained its schedules in full.

"It was coercion by language, not out-and-out deed," noted one observer of the dizzying scene.

"It was a chance for publicity, an opportunity to solidify the agency's role of advertiser-protector," said another.

Surmised one network official. "I think it happened this way: most of Bates' clients, keenly aware of the growing broadcaster dissatisfaction with product protection, nodded an okay to the agency to proceed—but with caution. I understand a couple of these clients privately warned the agency to make damn certain they didn't lose any choice availabilities on top-rated stations, product protection or no product protection."

Says Edward Grey: "It is unfortunate that concern for the advertiser is not recognized by certain factions in the industry. After all, he pays the bills. If patterns in the industry have changed, we think a decision as important as this one [Westinghouse's] should have been made on a careful evaluation of the situation as it exists today. By depriving the advertiser of the insulation around his advertising, what benefit does he pick up in exchange? If he is not getting as much value as he got previously, shouldn't rates be lowered?"

And, referring to the relative silence of other agencies during the heat of the battle, "I'm frankly shocked that so many people fail to recognize that their obligation to their clients doesn't cease once the buy is made. We believe our obligation and responsibility extend far beyond the actual purchase of space and time."

One other agency, at any rate, did not keep silent. On the heels of the Bates action, Benton & Bowles spoke out, declaring—through Lee R. Rich, senior v.p. for media and television

programming—that it would refuse to pay for commercials broadcast within 15 minutes of competitive spots. This policy was presumably approved by the agency's clients, two of which—Procter & Gamble and General Foods

are among the nation's three leading spot advertisers. Procter & Gamble itself, with over \$50 million in tv spot last year, came out with no-reservation insistence upon strict 15-minute adherence, indicating that future P&G orders will be contingent upon station guarantees of this minimum protection.

Rich, in a special statement to SPONSOR, said, "I understand the autonomy of station policy, but if stations are not going to give our required protection, they must tell us when we make the initial buy. If they don't give protection without telling us in advance, then I don't care what their policies are, we will refuse payment on the unprotected spots."

After the Benton & Bowles entry into what by now had become the new darling of the press, the surmises were more frequent than the facts. The questions most chewed over by daily papers and trade journals:

Did ABC's delay in answering the Bates inquiry indicate another Westinghouse ally? Would Corinthian (which, by this time, had advised Bates that a separation of 10 minutes or more would be observed between products which, in the station's judgment, were directly competitive) stick by its guns? Was it possible that the silence of Storer and RKO General could mean a breakthrough for the station cause? If NBC, whose policies extend to o&o operations, had had a 10-minute protection policy for almost two years, why did Westinghouse alone bear the brunt of Bates' ire? And, finally, would Westinghouse itself be backed into a corner by the process of elimination be forced to retreat?

One by one, they were answered.

ABC notified Bates as follows: "The ABC-owned tv stations have always endeavored to grant advertisers 15-minute separation from products which are competitive in the station's judgment. This remains our policy at the present time. Among obvious exceptions are announcements separated by programs of less than 15 minutes, also announcements appearing in dramatic programs or feature

films where, due to plot construction or story development, acts may vary a few minutes from the 15-minute average separation we make every effort to maintain."

Corinthian, in effect, following a series of meetings with Grey and other Bates officials, submitted a second letter to the agency which qualified its first exceptions to "endeavor to keep 15-minute protection," reportedly similar to ABC's. Donald L. Kearney, Corinthian's director of sales, has told SPONSOR that earlier anger and misunderstanding have departed the stage, that his group's relations with Bates are again normal and workable.

As for Storer and RKO General, Bates anticipates no undue conflicts. Storer, through v.p. Bill Michaels, responded to the Bates inquiry on 13 June with an assertion that the product protection policy for its five stations exceeds, in most instances, the "safety zones" demanded by advertisers. Storer also saw the problem as too complex for simple formula or common policy, noting that the expanding use of multi-product commercials both on and off the network was compounding the confusion.

And that left NBC. Correction. That leaves NBC. In its way, this is the most ironic development in the entire fracas. The network's 10-minute separation policy, though officially around for almost two years, has never been widely publicized. If anything, it has been almost secretive. Grey himself claims not to have been aware of it at all until he read about it in the 7 June New York Times. And while other agency media chiefs, with whom SPONSOR spoke, admitted to the "vague recollection that it was there," virtually all said they had never had less than 15-minute protection from either the network or the o&os.

But the very fact that it *was* there—had been there all along—could not be summarily dismissed. SPONSOR put the question bluntly to Grey: "Having taken the stand that you have with the Westinghouse group, will you take similar action with NBC?" Replied Grey: "We cannot have two sets of standards. We have asked NBC to revise its policy."

Will NBC oblige? Speaking for the network, Joseph J. Iaricci, tv sales administration director, told SPONSOR late last week: "We do not contem-

plate changing our current policy on product protection." Said a spokesman for the ados: "We have received a request from Bates to reconsider our stated policy, and we now have that request under advisement." Meanwhile, with neither cancellations nor threats of cancellations, both the network and most seasoned industry observers see the touchy situation headed quietly for limbo.

As one observer regards it: "With virtually the entire industry now pretty securely in Bates' pocket, a fuss over a network and its stations which have provided 15-minute protection regardless of so-called policy would be utterly ridiculous. It would be not only a foolish but a fatal mistake."

And Westinghouse? Now that the king-size recriminations belong largely to history, practically every network spokesman, group executive, station manager, agency representative and rep with whom SPONSOR has spoken see the air not only clearing but—for all practical purposes—already cleared.

"It's simply a matter of face-saving for both sides now," sums up one outside agency source. How? Through language—the turn of a phrase, the qualitative description similar to that which got Corinthian "off the hook."

As SPONSOR itself can now sum up the situation—a situation making June somewhat warmer than is seasonal:

1. While privately a growing number of agency media heads see the 10-minute separation as inevitable in the future, they feel advertiser acceptance must be "natural, brought about by individual instances, not shoved in the face like pie." Others, like Frank B. Kemp, senior v.p. and director of media for Compton, stand solidly behind rigid separation policies. Kemp's statement to SPONSOR: "Product protection is a must. We have the bare minimum now [15 minutes] and, if anything, that time separation should be increased. The medium should begin thinking of its own image with the public. When competing messages are on top of each other, the viewer loses faith."


2. While emphasis throughout has been on product protection, many broadcasters and network officials see the threat as more extensive. "The real worm in the apple," says one,

"is the problem of copy claims." NBC's Larice points out the case of a leading soap which claims smoothness and softness of skin, elaborates upon deodorant values, promises glamour. Almost wholly sensual, the copy sells everything but what soap is bought for: to wash with. But, because of copy, deodorants, cream lotions, etc., are in direct conflict. And since the major tv advertisers are soaps, drugs, and foods, the chances of copy similarity are continually heightened.

3. While the trend in both the advertiser/agency and broadcaster camps is now toward amicable, "negotiated" settlement, the basic problem of product protection is far from solved. However overwhelmingly most stations have reassured Ted Bates, the 15-minute restriction remains their thorniest thorn. Nor are the networks free from strain. One official notes an advertiser whose buy for the coming season calls for eight 60-second spots spread over a week's nighttime schedule, with multi-product advertising in each one. "And they demand product protection?" he moans.

4. While some industry hopefuls see eventual solution to the problem in the coming together of representatives from TvB, ANA and the 4A's (they've held preliminary meetings during the last two weeks), most industry observers see little likelihood of accomplishment. If not conciliatory—several have confided to SPONSOR—their atmosphere is so clouded with "good intentions and generalities that the practical job of taking the bull by the horns is eluding them." TvB, for example, is now making more moderate its original "product protection is obsolete" pronouncement, advising stations to "give as much product protection as possible." Reason: "The complexities of the issue make hard-nosed policy impossible."

But that 15-minute protection decidedly is on its way out, the majority seem fully convinced. "We had one-hour protection once," a network spokesman points out. "And regardless of whether or not Westinghouse jumped the gun, regardless of how victorious the agency position appears on the surface, regardless of the carnival war this whole affair has been turned into—the true signal has been sounded, the rest is simply time."

The 10-minute separation is certain to come, sooner or later, and eventually the judgmental area of product protection will be wholly in the hands of the individual broadcaster, where it rightfully belongs. 

WORLD COMMERCIALS

(Continued from page 30)

seconds; live action, over 45 seconds; cartoon, 15-45 seconds; cartoon, over 45 seconds; animated objects, 15-45 seconds; animated objects over 45 seconds; series, live action; and series, animation. The most coveted awards won in these categories, and announced by an internationally-selected six-man jury, were:

Reach McClinton & Co. for "Two Crates." Martini & Rossi vermouth (Renfield Importers, Ltd.), produced by MGM Studios, directed by Richard Donner.

VPI Productions for "Desert," Volkswagen station wagons, Volkswagen of America, directed by John Copsis and George Tompking. Agency: Doyle Dane Bernbach.

Farkas Films for "Let your fingers do the walking." Yellow Pages, AT&T, directed by Nicholas Farkas and Edward Kogan. Agency: Cunningham & Walsh.

Meldrum & Fewsmith for "Five Car Start." Exide batteries, Electric Storage Battery Co., produced by Roland Reed Productions, directed by Duke Goldstone, Arthur Pierson, and Bruce F. Stauderman.

Larkins Studio, in association with Film Producers Guild, for "Woman Shopping." Horlicks, Ltd., directed by Richard Taylor. Agency: J. Walter Thompson.

Johnson & Lewis Advertising Agency for "Cellist." Bank of America-BankAmericard, produced by Film Fair, directed by Alan Aleh.

Alexander Films (S.A., PTY), Ltd., Great Britain, for "British Overseas Airways Corp.," directed by B. Stoltz, P. Rubens, and K. Lonw. Agency: P. N. Barnett Co. (PTY).

Guild Television Service, Ltd., in association with Film Producers Guild for "Tools to Trust." Spear & Jackson tools, directed by R. E. D. Potter, Stanley Campbell, and Steve Race. Agency: Oelrichs Advertising, Ltd.

Studio Lambert, Ltd. for "Sixpence." Toblerone chocolates (Chocolat Tobler, Ltd.), directed by Mar-

tin J. Locke. Agency: Greenlys, Ltd.
A. V. Joop Geesink's Filmproductions for "Dollywood." National Biscuit Co., directed by Jan Coolen, Gerard Christenhuis. Agency: McCann-Erickson.

Anglo-Scottish Pictures, Ltd. for "Feature Story." Hotpoint refrigerators, directed by W. A. Vickers. Addlestone Special Effects Studio. Agency: Young & Rubicam.

Fuller & Smith & Ross for "Durability." Aluminum Company of America, directed by Robin Hardy and George Wyland (produced by On Film, Inc.).

Reach McClinton & Co. for "Crate at Sea." Martini & Rossi vermouth (Renfield Importers, Ltd.), produced by Columbia Pictures-Screen Gems, directed by Edgar Beatty. [Ed. note: This award was in addition to the "Two Crates" winner, named earlier.]

Les Cineastes Associes for "Begin' Man, Frisky Man." Kennomeat dog food (Robert Wilson & Sons, Ltd.). Agency: S. H. Benson, Ltd.

The international team of judges included Leon Raymond Gits (Belgium); Don Francisco Garcia Ruescas (Spain); Dr. Carl Kalin (Switzerland); Thomas Olesen (Holland); Conte Metello Rossi di Montelera; and Harry Wayne McMahan (United States).

'FLITE FACTS'

(Continued from page 35)

tem teletype machines.

The teletypes replaced a "hot phone" set-up 21 May, which required station employees to take down the information and to repeat it for correctness, a tedious job. However, phones remain installed as a back stop.

At Idlewild, the "Flite Facts" coordinators are in constant touch not only with the airline's meteorologist there, but also with Eastern's meteorologist in Atlanta. This knowledge is supplemented by U. S. Weather Bureau reports throughout the country.

In addition, the coordinators know about the availability or location of equipment in the entire Eastern system via SCOPE.

Whether "Flite Facts" has proved to be the answer McIntyre sought to cut the "telephone jam," may partly be answered this way: the contract,

originally scheduled for 13 weeks, has been extended through June 1963.

Eases impact of strike

As SPONSOR went to press, "Flite Facts" was announcing hourly that all of Eastern's flights had been cancelled due to the flight engineers' strike, which at that time also threatened other airlines.

A spokesman for Eastern which temporarily discontinued tv, print and other radio advertising said that "Flite Facts" certainly has been successful in keeping people off the phones and away from the airports. We can only imagine what we'd be going through now without it.

BUYERS TO SELLERS

(Continued from page 39)

account exec, previously buyer at D-F-S, and Lionel Schaen, account exec, previously timebuyer, media supervisor and head of radio, tv department. C. J. LaRoche, Adams summed up the feeling of the IIRP group when he said: "I prefer the rep business because here the salesman is more directly responsible for the economic success of his company and his stations. He can see the results of his efforts . . ."

At John Blair & Co. there's Lou Faust, v.p. and general sales manager, who worked as timebuyer at William Esty and Biow. Faust likes it better on the selling side where he works on lots of accounts and meets more people. Al Long, also a Blair man, worked for D-F-S and Mc-E. Jerry Gibson worked at Mc-E.

At Blair TV Associates, there's Jim Theiss, v.p. and general sales manager. Theiss worked at Benton & Bowles as timebuyer. "Selling impels more initiative and creativity," he said. "I enjoy selling better than buying."

At Blair TV, one finds Pete Fulton. He worked at Compton as a buyer. "I left the agency business because I wanted more freedom of expression," he said. Blair's Joe Gavin worked at Franklin Bruck Agency as a timebuyer and also saw service with Cunningham and Walsh. "Every salesman should spend time as a buyer so that he could have a better understanding as to what the buyers' problems and needs are," Gavin observed.

There are several "colonels" at

Peters, Griffin, Woodward, Inc., who fit the category of buyers who became sellers. They include the president-tv, Lloyd Griffin, and Roy Terzi, tv account exec. From radio there is v.p. Lee Vanden-Handel. Griffin worked for Knox Reeves Advertising for many years. Terzi formerly was media supervisor at D-F-S. Said Terzi: "In the buying and selling of spot tv, both buyers and sellers use the same tools. It naturally helps the seller to be more efficient and helpful if he knows how the buyer will use the tools." Vanden-Handel came to PCW from Director of Force, Inc., N. J. ad agency.

Many salesmen at Avery-Knodel came from ad agency ranks, among them Donald F. McCarty, director of radio sales. N. Y. McCarty was in media at S. E. Zubrow Advertising, Philadelphia. He feels that in selling spot radio he can be more creative in his thinking on proper utilization of the medium. A-K's Santo J. Crupi of the Boston office, was media director at the Hermon W. Stevens Ad Agency, Boston. Crupi said one of the most gratifying aspects of rep selling was the responsibility for making independent decisions and recommendations.

John J. Del Greco, N. Y. sales, Avery-Knodel, was formerly timebuyer at Lennen & Newell. Del Greco says there's very little difference. The basis of good selling is to know and accurately convey information about a product. He said good media buying is based on thorough knowledge.

PRIME TIME '20s'

(Continued from page 44)

present advertising schedules of a specific advertiser.

Typical of these is a sample plan for "Whiz-O." CBS TV Stations division analyzed present Whiz-O network audiences in Los Angeles, proposed to supplement it with a schedule of 20s over KXNT, that employed one fixed spot and three "come plans."

For the great bulk of the industry, however, the most interesting aspect of the Prime Challenge is the strongest basic briefing it offers on the use of prime time 20s, and the arguments it advances for the value of this type of spot buy.



SPONSOR WEEK WRAP-UP

(Continued from Sponsor Week)

mit in color shows fed by ABC TV in color.

He listed Flintstones, Jetsons, Mat-ty's Funnies and certain feature films as scheduled fall colorcast.

NBC TV's color list includes Meet the Press, Walt Disney, Bonanza, Du-Pont, Price is Right, David Brinkley. Laramie, Empire, Virginian, Perry Como, Hazel, Andy Williams, Sing Along with Mitch, Jack Paar, Joey Bishop, some Saturday movies and Tonight.

Advertisers

Perhaps the largest gathering in Chi-cago in the past decade of top name advertising, broadcasting, and pub-lishing executives assembled at a surprise testimonial luncheon for John H. Platt.

Platt retires this week as senior vice president of Kraft Foods after 43 years with the company. Some of the guests: Marvin Harms, Robert Kintner, Fairfax Cone, Maurice Need-ham, Leo Burnett.

Thomas B. McFadden, a veteran of almost 28 years with NBC, departs



EXECUTIVE CORPS of CBS Radio Affiliates Assn. welcomes members to New York meeting on convention agenda. L-r: Frank Stanton, CBS pres.; E. K. Hartenbower, KCMO, Kansas City, dir. and chmn. of the Assn.; Arthur Hull Hayes, network pres.; John S. Hayes, WTOP, Wash.

ROARING 20's antique radios viewed by James M. Moroney, Sr. and Jr. of A. H. Belco during WFAA, Dallas, 40th birthday party



MISS CENLA, Jo Ann Wooton, won glamour contest run by KALB, Alexandria, the "voice of mid-Louisiana," and chance for Miss U.S.A.



LIKE OLD TIMES—A panoramic view of some of the over 100 antiques that took part in the eighth annual WOODland Antique Auto Tour sponsored by WOOD (AM & TV), Grand Rapids

the network in mid-July to head a marketing program at Trans-World Airlines.

Currently vice president and national sales manager of NBC TV, McFadden will direct an expanded sales program at TWA aimed at creating increased desire for air travel.

Financial report. Sales for Andrew Jergens for the six months ended 31 May were \$17,191,486 and earnings were \$878,312 or 58 cents per share compared with \$15,298,670, \$729,518, and 48 cents per share for the comparable period of 1961.

PEOPLE ON THE MOVE: Abe B. Im-

hoff to vice president for special accounts at Schick Safety Razor . . . **George Fenmore**, publicity director of Ideal Toy, to Bennett Public Relations as senior associate . . . **James V. Bassett** to president of international operations of Borden Foods . . . **Richard G. Secrist** to vice president of Vick Chemical.

Agencies

Carl Alley, vice president and director of Papert, Koenig, Lois, has resigned to set up an agency with his own name.

Alley's first account is Volvo Im-

port, a \$200,000 account formerly based at Sind & Sullivan. (Kastor, Hilton, Chesley, Clifford & Atherton retains the marine division.)

Washington, D.C., agency head **Henry J. Kaufman** had some advice for agencies which he delivered at the 31st annual management conference of the National Advertising Agency Network.

Talented writers, solid researchers or superior merchandisers are essential in the agency business, he said, but what is really needed is leadership and good management.

Appointments: National Council of



FIRST PRIZE award for sales effectiveness and creative excellence in radio commercials to Liller, Neal, Battle & Lindsey, Atlanta, for Rich's Department Store. L-r: agency pres. Bill Neal; Rich ad mgr. Loring Blackstone; state radio-tv representatives assn. pres. Dick Hunter



BLOOD BROTHERS—Chief Wah Nee Ota, Creek-Seminole, adopted Elton H. Rule (r), ABC v.p., gen. mgr. of KABC-TV, Los Angeles



ALOHA is presented in New York to Robert Jamieson, assistant business mgr. of CBS TV station clearance, and his staff, from affiliate KGMB-TV, Honolulu, to celebrate start of same-day news programing



CREATIVITY is cited by Southern California Broadcasters Assn. whose pres., Robert Light (l), presents award to King Harris, Fletcher Richards, Calkins & Holden exec. v.p., for W. P. Fuller radio campaign

Tourism of Mexico to **The Wesley Associates** . . . **W. A. Sheaffer** Pen (\$1.5 million) to **Gardner**, effective 1 January . . . **Prudential Wares** division of **Ekco Products** to **Bozell & Jacobs** . . . The **Pennsylvania State Democratic Committee** to **North Advertising** for its statewide 1962 ad campaign . . . **American Cyanamid** agricultural division to **Dancer-Fitzgerald-Sample**.

International entente: **Norman, Craig & Kummel** has joined the growing list of agencies with overseas affiliations. Agency has acquired a stock interest in **Crane Advertising, Ltd.** of London and now, in concert with Crane, plans to buy an interest in agencies in France, Italy and Germany.

Mergers: **Larrabee Associates** and **Allan Jack Lewis** to form **Larrabee & Lewis**. Combined billings are \$3,500,000.

Top brass: **D. James DeWolfe** to senior vice president and management account supervisor on **Colgate-Palmolive** at **Lennen & Newell** . . . **Edward T. Parrack** to president of **Ketchum, MacLeod & Grove**, succeeding **George Ketchum** who moves to chairman of the board and continues as chief executive officer.

New v.p.'s: **Roy R. Borden** at **Advertising Counselors of Arizona** . . . **James W. Packer** at **John W. Shaw** for station relations . . . **Barry B. Combs** at **Universal Advertising Agency** . . . **William J. Ratcliff**, at **N. W. Ayer** for tv and radio commercial production.

PEOPLE ON THE MOVE: **Richard T. Ney** to marketing services group head at **Kenyon & Eckhardt** . . . **Leo E. Hughes, Jr.**, to account executive at **Geyer, Morey, Ballard** . . . **Henry Brenner** to president, **Babette Jackson** to vice president and **Rose Marie O'Reilly** to secretary-treasurer of **Radio and Tv Research Council** for 1962-63 . . . **Harold Levine** to director of market and product planning for the pharmaceutical division of

Shaller-Rubin . . . **Doris J. Rossi** to broadcast writing and production at **E. J. Hughes** . . . **R. David Nathan** to director of radio-tv at **Shaller-Rubin** . . . **Thomas Nipper** to Los Angeles business manager at **Young & Rubicam**, replacing **David Van de Walker** who resigned . . . **Irving Orenstein** to the creative staff of **Weightman, Philadelphia** . . . **John W. Cantwell** to the research and copy department at **Jack T. Holmes** . . . **Andrew Doyle** to the creative service division of **K&E** . . . **William R. Ayers** to the tv production department of **Compton, Chicago** . . . **William L. Shotwell** to account executive at **Henderson Advertising** and **Henderson-Ayer & Gillett** . . . **Malcolm P. Murphy** to associate director of the evaluation-sales analysis division of **Schwerin** . . . **Frank J. Goodwin** to manager of production, traffic and forwarding at **Kudner**.

Tv Stations

New quarters: **KOAT-TV, Albuquerque** will move into a new building in early fall located near the University of New Mexico . . . Ground has been broken in Davenport, Ia. marking the beginning of construction on new tv and radio studios and offices for **WOC** . . . **Channel 13 of Rochester**, the firm formed to run the new third station in the market, has moved into offices in the Powers Building at 16 Main Street W., Rochester.

Kudos: **WRCV-TV** and radio, Philadelphia, were awarded the **USO Liberty Bell Award** for distinguished service to the **USO** . . . **Paul R. Swimelar**, local sales manager of **KOMO-TV, Seattle**, was elected president of the **Seattle Executives Assn.** . . . **Fred S. Houwink**, vice president and general manager of **WMAL (AM & TV), Washington, D. C.**, has been elected president of **Better Business Bureau** of the city for a one year term.

PEOPLE ON THE MOVE: **Charles A. McFadden** to account executive with the local sales staff of **WJW-TV, Cleveland** . . . **Don Thompson** to sales

development director at **KOLO-TV, Reno**.

Associations

The existing **NAB Code** got some strong support recently from **John Box, Jr.**, managing director of the **Balaban stations**.

Box told the summer convention of the **Wisconsin Broadcasters' Assn.** that adherence to the code was the primary answer to the critics of broadcasting and the only current alternative to governmental regulation.

The **Illinois Broadcasters' Assn.** is urging its members to support the industry through scholarships to colleges and universities.

The hope is to fill the need for qualified broadcast newsmen.

One effort in this direction: a \$1,000 grant made to **Bradley University**.

PEOPLE ON THE MOVE: **Joseph P. Dougherty**, vice president of **Capital Cities Broadcasting**, to president of the **Rhode Island Broadcasters Assn.** . . . **Betty Furness** was re-elected president of the **TV Academy's New York Chapter** . . . **Ray Ruester**, director of the news and special events department of **WLOF-TV, Orlando**, to president of the **Florida UPI Broadcaster's Assn.**, replacing **Harry Hughey** of **WSBR, Pensacola**, who was chosen as director . . . **Peter Kenney**, **Washington** vice president for **NBC**, to **NAB's Radio Board of Directors** succeeding **P. A. Sugg**.

Kudos: The **Connecticut Broadcasters Assn.** was congratulated by Governor **John Dempsey** for its 1961 public service record.

Radio Stations

Current plans are to expand the **National Negro News Network** now operating in four markets.

Charter members are **WDAS, Philadelphia**, **WWRL, New York**, **WAOK, Atlanta**, **WAMO, Pittsburgh**. The stations feed each other news of inter-

est to Negro-market listeners.

The NNNN was formed a month ago.

U. S. motorists average one hour of car radio listening every day, according to RAB's latest presentation called "Driving Force."

Study is based on interviews with 3,000 motorists in six major markets.

Two market studies are being circulated to clients, stations and agencies lauding coverage in New England.

One from the Yankee Network is a 28-page brochure emphasizing the New England coverage of this 32-station chain from Connecticut to Maine.

The other, covering the state of Maine, is from the Maine Broadcasting System and is entitled "Remember the Maine—Market, that is." Brochure stresses that the state's population almost doubles during the summer months.

While radio stations across the country are celebrating their 40th anniversaries, one station plans to turn the clock back to 1776 on 4 July.

WAME, Miami will celebrate the American Revolution by playing, for the entire day, music of the 1700's and six hours of news broadcasts pertaining to 4 July 1776.

Conceived, written and produced by station manager Murry Woroner, the venture had the advice of faculty members at Dade County Junior College.

Washington Federal Savings and Loan of Miami Beach underwrote the costs of the production and is scheduling non-commercial announcements throughout the day to promote a free fireworks exhibit they are presenting.

Ideas at work:

• WMT, Cedar Rapids, has prepared two 40-page histories of its 40 years—one recommended for stockholders charting the vital statistics of the station and one a chuckle version designed to demonstrate that

while radio is a serious business it has its lighter moments.

• WLS, Chicago, is featuring a "Secretary of the Day" promotion to honor Chicagoland secretaries nominated by their bosses.

• WABC, New York, has named its First annual Principal of the Year, selected by students, teachers, families and friends. Prize is a color tv set.

• WCAU, Philadelphia, is inaugurating a Helicopter reporting service in cooperation with the Atlantic Refining Co. and the local police department.

• WGN, Chicago, is running a Junior Baseball Announcer Contest open to all boys between the ages of nine and 15. Idea is to complete in 50 words or less "I would like to announce Cubs baseball on WGN because . . ." and the winner will get to do just that on 26 August plus a free weekend in the city of the 1962 World Series.

Sales: Ralston-Purina bought a 52-week schedule on Caranet, a group of 15 radio stations covering the Eastern part of North Carolina. Buy is for a Monday-Friday segment of the Charlie Slate Farm Program . . . Humble Oil (McCann-Erickson) will sponsor USC Trojans games on KNX, Los Angeles and the Stanford Indians games on KCBS, San Francisco.

Sports note: WCCO, Minneapolis-St. Paul will broadcast the Minnesota Vikings professional football games during the 1962 season as flagship station of a Vikings network it is forming in five Northwest states.

On the editorial front: WIND, Chicago general manager Edward Wallis broadcasts as many as three-four half-hour editorials a week on different topics, each rebroadcast four times a day.

Happy anniversary: To WDBJ, Roanoke, celebrating its 38th anniversary . . . to KUGN, Eugene, Ore., celebrating its 16th anniversary on 4 July.

PEOPLE ON THE MOVE: Clarence

H. "Clancy" Sewell to general sales manager of KBEA and KBEY (FM), Kansas City . . . Edna K. Hanna has resigned as sales promotion manager of KOMO radio and tv, Seattle . . . Martin Grove to the sales promotion department of WMCA, New York . . . Calvin A. Haworth to general manager of KFRM, Salina, replacing Robert Hanna who resigned . . . F. Robert Kenton to account executive at KHJ, Los Angeles . . . Donald J. Meyer to the radio sales staff at WOOD, Grand Rapids . . . Jesse Spier to senior account executive at Mutual Broadcasting System . . . Don Cena to account executive at KLAC (AM & FM), Los Angeles . . . Harold Wheelahan to manager of WDSU (AM & FM), New Orleans . . . Bill Ellis to general manager of WFNL, Augusta.

Networks

The venture of NBC and the British Commonwealth International Newsfilm Agency constitutes the first international service for tv newsfilm.

Via the agreement, which takes effect in September, NBC News will have access to all newsfilm available to BCINA which includes that of the BBC, the CBC and the Australian Broadcasting Commission, all of which own BCINA jointly with the Rank Organization and Reuters.

It also marks the first time NBC's newsfilm will be formally syndicated on a world-wide basis. The network will set up its own international newsfilm unit in New York to work to specialized syndication requirements in association with BCINA and will extend its film coverage of North and South America to meet world-wide tv programing needs.

Distribution methods will include tv lines, jet air transport and the trans-Atlantic cable film system operated jointly by NBC and BBC.

Amana Refrigeration (McFarland Aveyard) and Zenith (FC&B) will share the tab for a two-shot golf special on NBC-TV.

Show is Walt Schwimmer's World Series of Golf, scheduled Saturday-Sunday afternoon, 8-9 September.

Contestants: Arnold Palmer, Jack Nicklaus and the winners of the 1962 PGA and British Open, which take place in July.

The last six holes of each day's 18-hole match will be carried live and in color out of the Firestone Country Club Course in Akron.

Sales: NBC TV's "The Virginian," "The Wide Country," and "Saturday Night at the Movies" to Bristol-Myers (Young & Rubicam) . . . CBS TV's "Art Linkletter's House Party" and "As the World Turns" to Carnation (Erwin Wasey, R&R) for alternate-week quarter hours . . . General Mills will sponsor The King Leonardo series for the 1962-63 season in NBC TV's Saturday a.m. lineup.

New affiliates: KEYJ, Jamestown and KOVC, Valley City, both in North Dakota, to the CBS Radio network.

PEOPLE ON THE MOVE: Paul Klempner to manager of client presentations, Ronald Pollack to manager of sales proposals and George Walker to manager of sales development at the new Sales Proposals unit of NBC TV which will develop brief presentations for individual advertisers . . . Dr. Joseph T. Klapper to director of social research at CBS . . . Alfred R. Schneider to vice president and assistant to the executive vice president of AB-PT and ABC.

Representatives

In line with the recent spurt of rep firm expansions which includes PGW and Petry, ABC TV National Station Sales is opening a new office.

St. Louis is the new sales branch, with offices at 915 Olive St. Bob Sullivan, formerly with Katz in Chicago, will head the new St. Louis operation.

New quarters also for PGW in Atlanta: 1371 Peachtree St. NE.

As a point of information the Boston-based rep firm of Foster and

Creed has changed its name to Bill Creed Associates.

The action is academic and doesn't reflect any changes in management or personnel. Bill Creed continues to headquarter at the Statler Office Building.

Rep appointments: WECT (TV), Wilmington, N. C. to Advertising Time Sales . . . KTRM, Beaumont to Venard, Rintoul & McConnell . . . WKYT-TV, Lexington, Ky. to Venard, Rintoul & McConnell . . . WCAP, Lowell to Prestige Representation Organization for sales outside New England, from Everett-McKinney. Kettel-Carter continues as New England rep . . . WEAU-TV, Eau Claire, Wis. reappointed George P. Hollingbery . . . KEZY, Anaheim to Gill-Perna for the Eastern U. S. Torbet, Allen & Crane remains west coast rep . . . KFRM, Salina and WICU, Erie to Weed Radio Corp.

Social notes: Congratulations to Don Quinn, director of RKO General National Sales, whose wife Jayne had a son on 20 June . . . What does a vice president of client relations at a big station rep firm do for a vacation—a guy under terrific pressure, constantly in touch with people, concerned with multi-client day-in-day-out problems? Most would get away from it all by going fishing at an isolated spot but not Ed Codel of Katz. He's enrolled in the Aspen Executive Program for his vacation!

PEOPLE ON THE MOVE: William W. Bryan, vice president in charge of the Detroit office of Peters, Griffin, Woodward has been elected president of the Detroit chapter of the SRA, succeeding Charles Fritz of John Blair. Vice president is William Morgan (Adam Young), secretary Michael J. Lutomski (Katz) and treasurer Geno Cioe (H-R) . . . Richard L. Branigan to account executive with the radio division of Edward Petry . . . Michael M. Duffin to assistant research manager of Edward Petry . . . R. Bruce McEwen to the New York tv sales staff at Katz . . . Ken Flower to New York

account executive at ABC TV National Station Sales.

Film

WBNS-TV, Columbus, which started with the Seven Arts post-1950 Warners features in the fall of 1961, is doing quite well with the films in prime time.

A seven-month ARB study showed that on Thursdays, 8-10 p.m., the station increased, on the average, its ¼ hour ratings from 13 in October 1960-April 1961 to 19.7 in October 1961-April 1962. Average ¼ hour share-of-audience increased from 20.7% for the first measured period to 29.8% for the second six months. Average ¼ hour homes viewing WBNS-TV increased by 24,605 from 45,070 in October 1960-April 1961 to 69,675 in October 1961-April 1962.

Sales: MCA TV's half-hour, off-network programs have added 17 stations . . . Economee Television Programs' "The Ann Southern Show" now in off-network re-run syndication to 42 stations . . . Warner Bros. Television division off-network, hour-long series to KGO-TV, San Francisco, WBRC-TV Birmingham, WTVT, Tampa-St. Petersburg . . . Ziv-UA's "The Story of —" to O'Keefe Brewing Co., Ltd., of Toronto for a 12-market, firm 52-week deal in Canada via Z.I.T. of Canada division of Ziv-UA . . . NBC Films' "Hennessey" to California Oil in 12 southwest markets.

PEOPLE ON THE MOVE: William Self to vice president in charge of production at 20th Century-Fox Television . . . Gordon Hellmann to sales promotion manager of Warner Bros. Television division . . . Geoffrey Selden to president of VBC Associates . . . Joel Chaseman to executive producer for "The Steve Allen Show" at WBC.

Public Service

Fourteen radio stations in the U. S. have been selected by the Voice of America to supply programs for broadcast on the agency's World (Please turn to page 59)



WASHINGTON WEEK

2 JULY 1962

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NAB board meeting last week took place against a less threatening but more puzzling background.

Association leaders were dealing with such thorny governmental problems as the nearly complete "freeze" on new am radio stations. At the same time, the great Minow crusade which had been in full swing during last year's meeting now appeared to have simmered down.

Perhaps because a majority of commissioners made it clear they wouldn't travel too far down the rigid regulatory road charted by Minow, the FCC had made no new threatening gestures for some time, excepting only the Chicago programing hearings. On the other hand, moves toward fines, license cancellations and short-term renewals under previous regulatory steps have been continuing unabated.

Commissioner Robert E. Lee, one of the so-called moderates, had issued his report on the Chicago tv hearings just in time for full digestion by the NAB board. He called for more hearings of this type, and asked the FCC to spell out more clearly what is expected of network-owned and affiliated stations by way of local programing. His middle position made it seem most probable that four commission votes could be secured for both recommendations.

The am freeze was perhaps the knottiest question with the NAB group, since the shaky position of many stations in over-served markets appeared to spark the FCC move.

Broadcasters are aware of danger in both radio and tv of so-called economic protection. Protection against competition could mean much more vigorous regulation of the "protected" stations.

This was an egg-shell situation. Proliferation of stations, as in the past, might mean destruction. The search was for an answer which would protect the public interest in sound broadcast operations rather than the economic interests of broadcasters.

Other old issues were still hanging fire, thus handicapping the NAB board meeting in its efforts to meet problems broadcasters may face. There had been no network report. There had been no FCC agreement on and no release of new programing sections on application forms.

Radio was taking some of the spotlight from tv in other quarters.

The House Commerce Committee issued a report to follow its recently-approved bill protecting pre-sunrise hours of daytime-only stations. The report was severely critical of the FCC for failing over a period of so many years to dispose of the longer-hour question once and for all.

There appeared to be little prospect that the bill could get through a congress not ordinarily disposed to handle hot potatoes it can shunt into other hands, particularly not so late in the session.

However, the limited aims of the bill—to secure pre-sunrise rights for daytimers in communities not served by full-time stations—probably were set to be achieved by FCC action. The Commission had offered to compromise on reversing earlier rulemaking which would have toughened the FCC stand on pre-sunrise operation. This was to be in return for killing the bill to give daytimers set minimum 6-6 hours.

The idea of indirect censorship of network programs through the medium of local ordinances penalizing local stations which carry web programs declared offensive, was the latest in this controversial sphere to get a Congressional airing.

(Please turn to page 57)



*Significant news, trends, buys
in national spot tv and radio*

SPOT-SCOPE

2 JULY 1962

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It looks like spot tv has plucked a previously-network plum in DuPont's Zerex anti-freeze (BBDO).

Reps have been receiving orders for fall schedules to start 2 September in a host of markets for the item, which was heavy in network tv participation shows and spot radio in recent seasons.

While Zerex's most formidable competitor Prestone (Union Carbide) has already given the nod to fall network minutes, via Esty, the DuPont product is **committed only for participation in the Show of the Week (NBC TV)**. Zerex will probably follow its modus operandi and make a **rush for spot radio to the tune of some 125 markets in late July or early August** so the out-of-pocket outlay for tv spot are dollars formerly concentrated in network tv.

Miles Laboratories (Wade), a spot tv perennial, will be sweetening the spot pot out of Chicago even more this coming fall.

Effective 1 August, all Miles media orders heretofore placed out of Wade Los Angeles, will emanate from Wade Chicago. About 10% of the total Miles ad budget had been allocated to the Los Angeles office for buys on west coast stations. Now all will be centered under one Chicago umbrella which is a welcome note for mid-west reps.

Another trading stamp has jumped on the spot tv bandwagon which is picking up speed all the time.

The newcomer is a west coast company, Blue Chip Stamp Co., buying via JWT Los Angeles.

Although Blue Chip is just getting its feet wet, it may prove a breakthrough on the west coast which could swell to proportions of the trading stamp-tv swirl here in the east. (Five of these shopping-dividend stamps big in New York broadcast and points north and south: King Korn, S&H, Plaid, Triple-S, New York Yellow.)

The summer lethargy seems to have settled around the mid-west meridian.

Word from the Chicago rep shops is that most have scheduled vacations with plans to be back on the job by 16 July when the spot tv buying blitz is expected to get underway for fall. Radio is not geared to the same specific D-Day and the audio-only reps don't anticipate any big push until mid-August.

Another reason for the quietude on the Chicago timebuying front: reps and stations are still digesting orders placed earlier this spring.

Lots of east coast buying activity last week and a sizable list of accounts already anxious to line up fall schedules indicate no long lulls in the sun this summer for New York-based reps.

Notable among the fall buyers: DuPont, for a 2 September start for Zerex anti-freeze. The other eager beavers all have one thing in common: they're building their campaigns on kids minutes and at the current rate the demand may very shortly exceed the supply. Accounts active in this category are DeLuxe-Reading Toys, Maypo Oat Cereal, Hostess cake snacks.

For details of this and other spot action of the past week see items below.

SPOT TV BUYS

Tussey Cosmetics is seeking prime breaks and late night minutes for an 8 August start in se-



SPOT-SCOPE *continued*

lected markets. The campaign is scheduled for five weeks. Agency is Young & Rubicam and the buyer is Jen Hurley.

DeLuxe-Reading Toys is lining up stations now for its fall campaign. The availability call is for kids minutes starting the first of October and continuing until 15 December. Agency: Zlowe. Buyer: Art Edelstein.

DuPont is buying prime breaks, I.D.'s and fringe minutes for a five-six week drive on behalf of Zerex. Schedules are to start 2 September in a host of markets. Agency: BBDO. Buyer: Bob Storch.

Chesebrough-Pond's launches a campaign on 8 July for Cutex eye makeup, using fringe minutes throughout. Schedules are set to continue for eight weeks. Agency: Doherty, Clifford, Steers & Shenfield. Buyer: Rita Venn.

Procter & Gamble starts today, 2 July on behalf of Spic and Span cleanser. Schedules are nighttime minutes. Agency: Young & Rubicam. Buyer: Tony Cozzolino. P&G is also involved in a spot push for Cheer, with schedules to start in some markets the first two weeks of July. Also out of Y&R, the buyer is John Huegel.

Maltex, division of Heublein, is seeking kids minutes for a mid-October start. The campaign is of undetermined length and there's a long list of markets involved in the promotion for Maypo Oat Cereal. Agency: Fletcher Richards, Calkins & Holden. Buyer: Johnny Johns.

Continental Baking is buying for its Hostess cake snacks. Live kids minutes start 3 September and continue until 1 December in about 50 markets. Agency: Ted Bates. Buyer: Art Goldstein.

Blue Chip Stamp Company starts today, 2 July, on a limited-market basis with nighttime fringe minutes and I.D.'s. Flights are in and out for 33 weeks. Agency: J. Walter Thompson Los Angeles. Buyer: Jackie Hopkins.

SPOT RADIO BUYS

Gardner-Deuver Co., Quincy, Ill., is testing radio in three markets. Los Angeles. Minneapolis and Cleveland. The manufacturer of air tools, hoists and compressors, wants to determine whether listeners will write in for booklets illustrating uses of its products. The campaign runs for four weeks, using five 60-second spots a week. Agency: Buchen Advertising.

United Fruit begins a campaign this month in the top 15 markets. Schedules are for four weeks, using day minutes Monday through Friday. The agency is BBDO New York and the buyer is Hal Davis.

Stridex, out of Fuller & Smith & Ross, is going into 35-50 markets mid-July. Teenage minutes are being bought for a 16-week run. Frank Delaney is the buyer.

Best Foods division of Corn Products is placing housewife schedules, Wednesday-Thursday-Friday for Nucoa margarine. About 25 markets get five-six week schedules starting mid-July. Agency: Dancer-Fitzgerald-Sample New York. Buyer: Jim Lavelle.

WASHINGTON WEEK *(Continued from page 55)*

The House District Committee held hearings on two identical bills. One section of the measures would provide classification by age for admittance to public performances, motion pictures in particular. The other would apply fines (\$50 to \$500) and jail terms (up to one year) for radio and tv station operators who carried offensive programs.

Chief proponent, lame duck Congressman Carroll Kearn (R., Pa.), testified that if the District of Columbia would pass such a law other communities around the nation would follow. He assailed the fare seen by children in film theatres and on tv screens, and said immediate action is necessary to protect their morals and to stamp out juvenile delinquency.



SPONSOR HEARS

2 JULY 1962

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Apparently P&G has abandoned the idea of cutting a new pattern in the length of commercials for spot tv.

It's been over a year that an agency in the P&G stable has inquired about the acceptability of a 90-second or two-minute commercial.

In June 1959 DFS put in a bid for 90-second spots in behalf of Drefit, and less than a year later Benton & Bowles inquired around for rates on two-minute commercials.

Both offshoots never even got to the experimental stage.

Have you noticed the change in philosophy lately pervading the arena of competitive tv network sales promotion?

In other words, they've ceased ripping one another apart with counter rating and audience composition statistics?

Well, two of the organizations explain it this way: one of their competitors has changed its mode of research hoopla and so everybody's gone back to positive selling.

A timebuyer at Norman, Craig & Kummel has set himself up in the role of "security" agent on what spot business that emanates from that agency.

He has a long-time addiction for writing letters on the subject to reps.

The tv networks continue to be sticklers for protocol as far as the wares of Hollywood suppliers are concerned.

The rule firmly enforced: if the independent producer wants a screening he better not first show it to an advertiser or an agency.

However, the network will take a look if an advertiser has bought the show and figures on scheduling it in a period he has bought or would like to buy.

There are even exceptions to this. A case in point was CBS TV's declining to view Hazel after JWT had bought the show in Ford's behalf.

Like there being more than one way of skinning a cat, an agency has divers ways of insuring the longevity of an account.

An interesting case in point is the real estate link that invests with permanence the relationship between a certain clothing chain and its agency.

The agency will promote a site in a shopping center for the chain, lease the premises and then sublease them to the clothier.

SPONSOR's 40-year Album of Pioneer Radio Stations suggests that the time may be ripe for setting some sort of Radio Hall of Fame from the business side.

Here are some offhand nominations by category:

Agency pioneers in showmanship: John U. Reber, Milton Biow, Chester LaRoche, Myron Kirk, Tom Harrington, Frank Himmert.

Advertiser pioneers in creative programing: George Washington Hill, Bill Ramsey of P&G, John Gilman of Lever, Dan Wooley of Standard Brands.

Pioneers in network selling: Niles Trammell, William S. Paley.

Leaders in the early days of creative local programing: Arthur B. Church, Don Lee, Earle C. Anthony, Powel Crosley, Walter Damm.

They showed the way in network programing: John Royal, William Paley.

Blazers of early paths in commercials: Joe Moran, Robert Colwell, Robert Foreman.

They set imaginative patterns in promotional writing: Paul Keston, Vic Ratner.

WRAP-UP

(Continued from page 51)

Wide English Service.

Director Edward R. Murrow said the stations were chosen because "they are doing the finest programing and public service jobs in the country."

Selected stations: WBT, Charlotte, KSD, St. Louis, KMOX, St. Louis, WGY, Schenectady, WHAS, Louisville, WSB, Atlanta, KSL, Salt Lake City, WGN, Chicago, WJR, Detroit, WSM, Nashville, KSPT, Minneapolis, WTMJ, Milwaukee, WTAR, Norfolk, and the Westinghouse group of stations.

Kudos: Secretary of Labor Arthur Goldberg commended **KGO-TV** for its efforts in spearheading the 1962 "Summer Jobs for Students" campaign in the San Francisco Bay Area . . . **Crosley Broadcasting Corp.** was cited by the Young Americans for Freedom for "distinguished service to the cause of freedom in the field of commerce" . . . **Sterling C. Quinlan**, ABC-TV vice president in charge of WBKB, Chicago, received one of the first Clarence Darrow Humanitarian Awards from the Clarence Darrow Community Center . . . **Paul W. Morency**, president of the Travelers Broadcasting Service Corp., has received the Veterans of Foreign Wars' Distinguished Citizens Award for "outstanding service to the state and nation."

Equipment

Jerrold Electronics Corp. has changed its name to reflect the diversification which has occurred during the past year.

New name is **The Jerrold Corp.**, with four operating subsidiaries: **Jerrold Electronics Corp.**, **Harman-Kardon**, **Technical Appliance Corp.**, and **Pilot Radio Corp.** (Taco and Pilot were acquired by Jerrold during the past fiscal year.)

The new corporation formed to operate channel 13 in Rochester isn't wasting any time in its effort to get the station on the air as soon as possible.

Richard C. Landsman, president and general manager of the group announced that equipment contracts totalling more than half a million dollars had been signed with **RCA**.

Contracts are for the tower, to be located on a special site on **Pinnacle Hill**, the transmitter, and the specially fabricated antenna.

Financial report: **Ampex** earned \$3,203,000 or 41 cents per share during the fiscal year ended 30 April, compared with a loss of \$3-930,000 in fiscal 1961. Sales for the year totaled \$84,106,000, up 20% over the \$70,105,000 recorded the previous year.

PEOPLE ON THE MOVE: **James J. Lanigan** to manager of public relations for **Sylvania Electronic Systems**, succeeding **Thomas E. McCarthy** who has been appointed manager of public information for **General Telephone & Electronics** . . . **C. Vernon Phillips** to marketing manager of the audio products department at **General Electric** . . . **Thomas E. Davis** to manager of sales and service for **Ampex Corp.**

Station Transactions

KAJI, Little Rock, has been sold to **Glen Harmon** for \$105,000, subject

to **FCC** approval.

Harmon is manager and one of the principal owners of **WINN**, Louisville. An application is now pending before the **FCC** for the sale of **WINN** to **G. D. Kincaid**, multiple station owner.

Sellers of **KAJI** are **Michael Heller** and **Eugene Kramer**.

Negotiations were handled by **W. B. Grimes**.

Jerrold Electronics Corp. is again actively engaged in ownership and operation of community antenna systems.

"The company has established a system network in northern Illinois, serving **Ottawa** and **Marseilles**, and plans to expand it into **Streator**.

The systems, served by microwave links delivering independent and network programing from **Chicago**, are jointly owned by **Jerrold** and **Alliance Amusement Company**.

The first tv station in the eastern half of **Michigan's Upper Peninsula** is now on the air.

WWUP-TV, **Sault Ste. Marie**, is operating as a full-time satellite of **WWTW**, **Cadillac- Traverse City**. Both stations are owned by **Fetzer Television of Cadillac**.

Operating hours for the new station are from 7:45 a.m. to after midnight on weekdays with slightly later sign-on times on weekends.

sensible protection when you buy or sell

You'll never regret your decision to rely on our intimate knowledge of markets and actual sales. However, you may well regret taking the risk of selling on your own. We see the total picture . . . opportunities as well as hazards. Our reputation for reliability is your best protection . . . as hundreds of satisfied **Blackburn** clients know.

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WHAT ARE YOUR PHOTO REQUIREMENTS?

"HADIBUTKNOWN"

When we show a prospective client just a few samples of our publicity photography, he more-than-likely exclaims, "Hadibutknown!" This puzzles us for a moment but then he continues, nodding with approval. "Such fine photos," he says, "such fair rates ('did you say only \$22.50 for 3 pictures, \$6 each after that?')—and such wonderful service ('one-hour delivery, you say?')—why, *had I but known* about you I would have called you long ago." Well, next thing he does is set our name down (like Abou Ben Adhem's) to lead all the rest of the photographers on his list. Soon, of course, he calls us for an assignment and from there on in he gets top grade photos and we have another satisfied account. (Here are a few of them: Association of National Advertisers — Advertising Federation of America — Bristol-Myers Co. — S. Hurok — Lord & Taylor — New York Philharmonic — Seeing Eye — Visiting Nurse Service of New York.) Why don't you call now and have our representative show you a few samples of our work?

**BAKALAR-COSMO
PHOTOGRAPHERS**

111 W. 56th St., N.Y.C. 19

212 Cl 6-3476



Commercial commentary (Cont. from p. 14)

Genesis and the story of the Flood contain, of course, no reference to a "redeemer." But Craft hauled in the "metaphysical poem" with its obscure redeemer reference, apparently to please the Christian trade. (I couldn't figure out any other reason.)

Most startling of the innovations of "Noah's" demon writing team, however, was in making Mrs. Noah a drunken shrew. This odd touch has no basis in traditional Bible lore, and in "Noah" it was neither motivated nor explained in any way.

I tried hard to understand what it meant. But I could only conclude that it was just a gratuitous little anti-female dagger thrust.

All in all the text of "Noah and the Flood" was a mish-mosh of absurdity which neither retold the Bible story in an important new light, nor betrayed any awareness of basic Judaeo-Christian theology.

Perhaps these were not Stravinsky's intentions. But I submit that not even the greatest artist could have built (in 21 minutes!) any significant work on such a shambling structure of senile symbolism, adolescent esthetics and infantile intellect.

Tv must respect itself

I think the time must come—and soon—when tv officials, and tv advertisers too, have the courage, the background, the taste, and genuine appreciation of genuine art to refuse to be bamboozled by such shennanigans as "Noah" represented.

I think the time is already here when tv executives must insist that they know more about the *presentation* of tv material than any outsiders, no matter how famous and arty.

For "Noah and the Flood," quite aside from its cultural deficiencies, was technically amateurish television.

The Stravinsky work itself took only about a third of the hour, the rest being a disjointed hodgepodge of speeches, a pictorial essay on "flood" myths, and footage on orchestra and ballet rehearsals, all jumbled together without sense or structure.

The tv photography was cramped, limited, and unimaginative (you see better photographed dance numbers on Perry Como and Garry Moore) and the entire program lacked the professional finish and professional integrity which we expect from top flight tv.

As to the commercials—well, they were horribly inappropriate and spotted at the precise moments most calculated to bring down viewer scorn and contempt on the makers of Breck shampoos.

When you compare the pitiful Breck presentation with the effective selling which Hallmark does on its *Hall of Fame* programs, you realize how much there is in real tv advertising know-how.

"Noah and the Flood" reportedly set Breck back nearly a third of a million dollars (\$200,000 for program, \$120,000 for time).

My own opinion: it was a dumb and atrociously handled tv advertising buy. It was also a shoddy tv advertising sale. (Who could say, with a straight face, that *any* advertiser could get his money's worth from "Noah?")

Surely there is room in tv for fine, high-quality programs, honorably sponsored and backed by companies with a realistic sense of sales and public relations potentials.

But we are only going to get more of such programing when the individuals involved respect the medium, respect themselves, and refuse to be bedazzled by big names and spurious culture.

THE RENAISSANCE IN RADIO

(Continued from page 41)

A thoughtful agency man in New York asserts that a few years ago the radio field was so chaotic that many advertisers and agencies simply pulled out. The national advertiser was finding television to his liking, he says, and "agencies were reluctant to argue for radio schedules because in many cases they simply did not have a clear idea as to how to use the medium under existing circumstances."

He thinks radio is now heading toward a renaissance, based on recognition that it is a different medium from what it was a decade ago. Then it was a mass entertainment medium; now it is a "local and selective one," and is "locally selective in its advertising values."

In his opinion, while stations will develop a certain amount of national business from volume use of radio by mass consumer products, they must look more to a different kind of advertiser. This advertiser will be non-mass. He will look for a medium which is sufficiently inexpensive and selective for the modest budget and a product which has a limited and selective purchase.

Here's the hitch: "To secure such business, stations then must qualify themselves as having the audiences which will be most responsive to these products. That should come through selective programing, attracting a group of listeners which by their interest in the programs offered will constitute a specific and identifiable audience of prospects."

In a market like metropolitan New York, we already have a large number of stations trying to make a clear definition of their market by programing, and I can tell you as a listener that it is a great service.

But the problem of research still remains. About three months ago, Arnold Johnson of Needham, Louis and Brorby, Chicago, tried to tell the fm broadcasters something of his needs. He listed them this way: 1) we need to know the size of the audience you claim to deliver; 2) we need to know the nature of the audience you propose we buy; 3) we need data on unduplicated reach and frequency for specific program combinations and/or spot patterns; and 4) we need data on sales response.

He tried to make clear a specific problem, and he illustrated it with facts. Margarine is a mass consumed product and 80% of the families in the U. S. use it. But only 40% of the families buy 70% of the margarine. The same is true of floor wax, except that 30% of the families buy 70% of the floor wax sold.

This is the hard-core concept, so familiar to marketing men, and true in many, many consumer fields. It's true in media, as well. You may know that 40% of the television homes do 67% of all viewing.

The marketing problem is clear. How do you link your media exposure to the known facts about consumer purchase of the goods you're interested in?

It is for this reason that agency after agency mentions the need for more and better research. "We'd like to have more facts—more information on programing and local sales—and more audience composition data. We just don't have the time to dig down and get this kind of information," says a Chicago agency. It adds "we get good response when we request information from a station, but we shouldn't have to request it. You should

keep feeding it to us." And again, "We'd like to know all there is to know about nighttime audiences. So little has been done about this and I have a feeling that a lot of advertisers are missing the boat. . . ."

"More data on the audience, more profiles" . . .

"We feel that there is a definite need for more and better audience research, both qualitative and quantitative."

Anyhow, if you have been thinking about audience research—qualitative research, as opposed to ratings—now is the time to do it.

When I talk about the need for audience data, you should realize that we are all standing, willy-nilly, on the threshold of the Computer Era of media planning and programing. Large agencies will own their machines; smaller agencies will have the work performed by computer service bureaus.

Into the machines will be put the data, and much of the data is not yet developed to be fed to the machine. But ultimately the information will be prepared, fed into computers, which then will digest, assimilate and store the data in their memory system. The data will have qualitative values imputed to it; it will be weighted by human opinion and experience, but it will thereafter be consistent.

It will always be consistent—not dependent on one man's frame of mind on a particular afternoon—and it will always appear; it cannot be lost by one man's forgetfulness. In many ways, because it is both consistent and doesn't forget, the machine may appear to be more inventive and intuitive than the men who have programmed media heretofore. Its plans are likely to be more widely ranging in imagination, simply because it knows no limits of probable success in suggesting ideas. It is not handicapped by the past. Considering radio's values, and considering that in most broadcasters' opinions they have been deprecated in the last 15 years, it is possible that the arrival of the computer is a most hopeful sign for radio. It gets away from opinion, and it forces an objective examination.

On the other hand, it seems fair to say that at the moment computer programing is national—not regional or local (although these will certainly eventuate). Also, it is true that it is very nearly as difficult and costly to program for a single complicated market as to program for the nation. But it will certainly come.

In the meantime, all media—not just broadcasting—are faced by agencies pleading for more and more data which the media are not yet prepared to provide. At the Four A's, we're working with our research and media committees to lay out specifications and standards for media data which will be useful for computers but as economical as possible for media to provide, and which will yield the high grade media recommendations of which computers are capable.

There is probably no more argued subject than radio selling. Kevin Sweeney and the RAB can justly claim to have led the renaissance in radio. We hope to work out a radio seminar or workshop with RAB in a major city this year. RAB has concentrated on building creative techniques for radio, and in recent months on increasing retailer and particularly department store lineage. There are veterans and adept radio representative com-

FOR EXTRA COPIES OF THE 40-YEAR ALBUM

Hard cover edition \$5 per copy;

Soft cover edition \$1 per copy.*

Your order will be promptly handled while the supply lasts. Your name in gold on the hard cover edition, \$1 additional. Write SPONSOR, 555 Fifth Ave., New York 17.

**Soft cover edition free with an \$8 subscription to SPONSOR.*

panies, who know their stations and their prospects well.

Now, since RAB has laid heavy emphasis on department stores and radio, let me tell you a story about an agency which recently acquired a department store for an account, and which is investing heavily in radio for it. Its experiences in radio had been limited to a long-time account for which the pattern in radio had been well established. As it began to analyze the department store problem and place orders, it was buried under an avalanche of solicitations from salesmen. But here's the point:

The agency president says that the only two sales approaches employed were 1) to attack the competition—the other radio stations—violently, to impugn their programming, their ratings and their management, and 2) to cut prices, with a new on-the-spot package or saturation plan.

The agency man says, sadly, "Can you imagine *any* other medium selling this way?" And he goes on to say that it's a pity that stations at least don't have some kind of standard format for rate cards.

For a medium as good as radio to be sold only in this negative way is distressing.

It utterly denigrates a medium of great power. An agency billing \$15 million in radio recently used a special campaign on minor brands in a major food line with spectacular results. Its saturation buy for a drug company boosted sales 28%. It filled radio expertly into a television and newspaper package for a big hard goods manufacturer. When your medium is that powerful, and that flexible, it deserves more thoughtful presentation.

Still, most agencies are critical of radio selling.

A Tulsa agency notes: "Radio is its own worst enemy. There is still too much back-biting between stations. Nobody gains from competitive selling of this type." The agency says its use of radio is rising, that it is an "extremely low cost-per-1000 medium, very resultful for clients when properly used."

Yet it complains of the complicated rate cards, the appalling lack of consistency in presenting rate information, and urges a standard form of card.

"Hopefully," a Chicago agency writes, "this could lead us to the point some day where the radio salesman would quit telling us that his three rating is higher than somebody else's two, but instead that they are programming toward a certain segment of the audience, with the idea in mind of providing a needed or desired service and that their listeners are of interest to their advertisers because of their type as well as their number." (Again, the echo of a need for audience research.)

Most media selling is competitive. Radio selling is occasionally savagely competitive. Not long ago a radio representative complained that, in one leading agency, a buyer was so abused by another representative that the buyer took the rather drastic step of recommending to the agency that it henceforth avoid using spot radio.

It is very difficult for anyone to gainsay the frequent charge that radio is bought on ratings by agencies who buy most of present national radio. And, as a result, stations program for ratings. Yet the evidence is that forward-looking agencies are increasingly hopeful that broadcasters will start programming for something else beside ratings, and be able to identify that audience well enough to make it useful for advertisers.

Let me summarize briefly at this point:

Radio as a national advertising medium is handicapped by unclear and complex rates. It is handicapped by too many stations in many markets, and by too many commercials. It needs audience research, because its future is probably in a clearer definition of its programming, and the kind of audience it serves. Its selling leaves much to be desired, despite the efforts of RAB, and a veteran representative organization. It faces some additional problems arising from an obvious trend toward computer and automation in media programming.

Some of these problems are on their way to solution. Some will be corrected as a new generation of radio management, men who know the medium well and understand both how to serve an audience and run a business-like operation which does not depend on expediency for its management philosophy.

In this connection, may I point out one more area which broadcasters might investigate with profit? Alone among major advertising media, broadcasting has been reluctant to install a cash discount for prompt payment of bills. Where virtually every daily newspaper, and every magazine, and 86.2% of the thousands of business papers grant a cash discount for prompt payment, only 213 radio stations—or about 6.3%—allow it. In Colorado, of the 64 stations operating in May, only 2 grant a cash discount.

Let me make clear what a cash discount does, from an agency standpoint. The discount is passed along to the advertiser who pays his bills promptly. This means you get your money faster, and the agency gets its money faster, and the advertiser has a cash incentive to pay promptly.

The worth of the cash discount is reflected in these figures: in the last 12 years, credit losses of 4A agencies have been \$3 million out of more than \$27 billion in advertising placed. That's a credit loss rate of one one-hundredth of one per cent.

This is a very creditable record, when one considers that for business as a whole during the same period credit losses ran 12 and one-half times greater. We believe the cash discount is largely responsible for this record, as well as enabling media to collect their bills more promptly.

I told you earlier that I grew up on Colorado broadcasting. That part and parcel of my youth are the call letters KOA, KYZ, KFEL. That I listened as a boy to the tales of Old Wagon-Tongue, broadcast for Kuner-Empson, and that the exploits of Dutch Clark and Powerhouse Pomeroy and Kayo Lam were all brought to me through the magic of radio. Radio is a great communications medium. It's a great advertising medium, too—simple and cheap to be inventive and creative in; effective in reaching a wide range of households; and powerful and resultful in sales. It can be flexible as few media can; it can be used with telling effect for testing purposes. It has a proper place in the media mix, and if that renaissance of radio really gets going, you'll see more national radio business. But if you want to speed up the renaissance, take a good hard look at clarifying your rates, doing audience research and getting the word out about its results, arming your sales representatives with better material; seeing if you have to have *all* those commercials; and give that cash discount policy some serious thought.

Tv and radio NEWSMAKERS



E. C. (Ted) Page, eastern sales manager of the tv division of Edward Petry, becomes a vice president of the rep firm as part of an over-all expansion plan. Page has been with the Petry company for eight years, starting as a tv salesman. In 1958 he was appointed eastern sales manager for television. Before joining Petry, he had been a salesman with the Hollingbery

Company for some four years. He was with ABC Spot Sales for two years and previously had been in merchandising at *Life* magazine.

Kenneth M. Johnson is the new general sales manager of WKBW-TV, Buffalo. He joins the station with an extensive background in local and national tv sales. For over five years Johnson served as account executive with NBC TV Spot Sales in Los Angeles and San Francisco. In 1959 he was appointed sales manager of WNBQ-TV, Chicago. The following year he became executive vice president and partner of McGavren-TV, Inc. Johnson comes to Buffalo from CBS TV Stations National Sales.



Fred Hale has been named vice president and general manager of western region activities of Cunningham & Walsh, replacing Robert W. Dailey who has resigned. Hale has been with the agency for six years and has served in the New York, Los Angeles and San Francisco offices. He joined the New York office as an account executive in 1957 and was then appointed a vice

president in 1960. He has most recently been head of the Los Angeles office. Hale is account supervisor for Qantas Empire Airways.

Norman W. Glenn will join Ziv-UA next week as vice president in charge of new program development. Glenn has been with Young & Rubicam for the past six years, currently as associate director of the television-radio department. Glenn began his career with the Crowell-Collier Publishing Co., where he spent four years on *Collier's* magazine. After that he put in two years with NBC in promotion and sales, and then was director of the tv-radio department for DCS&S before joining Y&R.



TRANSMITTER SITES

(Continued from page 33)

Answers to scrambled transmitter-station quiz on page 30:

WABC (New York), Lodi, N. J.; KCBS (San Francisco), Novato, Calif.; WJRZ (Newark), Kearney, N. J.; KTNT-TV (Seattle-Tacoma), View Park, Wash.; WINS (New York), Lyndhurst, N. J.; WGN (Chicago), Roselle, Ill.; WTAR-TV (Norfolk, Va.), Driver, Va.; WNBC (New York), Port Washington, N.Y.; KGO (San Francisco), Near Newark, Cal.; KCRG-TV (Cedar Rapids), Marion, Ia.; WUSN-TV (Charleston, S. C.), Mt. Pleasant, S. C.; WIBX (Utica, N. Y.), Whitestown, N. Y.; WBEN (Buffalo), Grand Island, N. Y.; KRAK (Sacramento, Calif.), Herald, Calif.; KFAY (San Francisco), Hayward, Calif.; WCAU (Philadelphia) Moorestown Township, N. J.; WEBR (Buffalo), Hamburg, N. Y.; KEX (Portland, Ore.), Clackamas, Ore.; WMT-TV (Cedar Rapids), Walker, Iowa; KDKA (Pittsburgh), Hampton Township, Pa.; KXYZ (Houston), Deepwater, Tex.; WEEL (Boston), Medford, Mass.; WSB (Atlanta), Tucker, Ga.; WJR (Detroit), Trenton, Mich.; KYW (Cleveland), Parma, Ohio; WFAA (Dallas), Grapevine, Tex.; WJAR-TV (Providence, R. I.), Rehoboth, Mass.; WCOP (Boston), Lexington, Mass.; WBBM (Chicago), Itasca, Ill.; KSD (St. Louis, Mo.), Granite City, Ill.; WROC-TV (Rochester), Brighton, N. Y.; WAST (TV) (Albany), Corinth, N. Y.; WTVT (TV) (Tampa-St. Petersburg), Limona, Fla.; KTVI (TV) (St. Louis), Sappington, Mo.; WDAU-TV (Scranton, Pa.), Ransom Township, Pa.; WOOD-TV (Grand Rapids), Middleville, Mich.; WESH-TV (Daytona Beach), Orange City, Fla.; WFLY (FM) (Troy, N. Y.), New Scotland, N. Y.; WFAA-TV (Dallas-Fort Worth), Cedar Hill, Fla.; WHN (New York), East Rutherford, N. J.

If you manage to pair 10 stations with their transmitter locations, you are brilliant.

A total of 20 correct answers tags you as an ont-and-out egg head.

If you get more than 20 correct you are such a genius you can free-lance as a computer.

The seller's viewpoint

James M. Alspaugh, vice president of H-R Radio (H-R Representatives, Inc.) has been with H-R for more than twelve years, and was manager of H-R's San Francisco office until appointment to his present post in the New York office four years ago. Mr. Alspaugh was previously with John Blair and Co. and West Coast radio stations. He feels that, "Never before in the history of our business has a high voltage sales attitude been so important and necessary among leading representatives." He says that today's radio representative salesmen must be insatiably hungry—never satisfied.



Cornering bigger radio budgets

More than ever, radio time sales competitive selling is intensified. Never before in the history of our business has a "high voltage" sales attitude been so important and necessary among leading representatives of broadcasting stations.

To overcome competition and get a disproportionate, giant share of the budget, today's salesman must be insatiably "hungry"—never satisfied. Just to get an order is not enough, getting anything less than 100% of the budget will make a top-notch salesman unhappy and dissatisfied. With number one ranking stations, a voracious salesman's frequency of "100% of the budget" successes is greatest. With second or third ranking stations, "60% to 80% of the budget" requires as much sales finesse, and often more, than acquiring all the budget on a number one station in that market.

It is S.O.P. at H-R Radio to discover total budget for the market, and then aim a comprehensive presentation for all of the money first, or a giant greater disproportionate share, second. When the sale is finalized, an H-R salesman's first question is "What percent of the budget does the sale represent?" Getting anything less than 100% will make him unhappy and he'll go back again after a larger share.

This relentless drive for total budgets . . . biggest dollars . . . is sustained by the best salesmen working on commission.

H-R Radio's new Uni-Plan is an effective device further aiding our salesmen in snagging substantial budgets for all H-R stations, and larger shares of budgets for the high-ranking top-rated stations. Additional sales effectiveness through unified spot network group selling is growing in frequency of sales via H-R Uni-Plan and other representative group sales plans. Very likely, this form of national spot radio selling will continue to grow. By making radio easier to buy, and more economical to buy, additional advertisers and larger budgets will gravitate to spot radio.

To help our salesmen get biggest budgets, we have developed a simplified rate card format for our stations designed to attract all, or biggest shares of budgets, and at the same time to distribute saturation schedules over the station's entire program day—and during the whole broadcast week.

We call it vertical and horizontal selling. If all we sold was concentrated in just "drive time," we would sell our stations out within these periods and only have "housewife," nighttime, and weekend remaining. To solve this problem and sell all day, night, and weekends, we have developed a feature on H-R rate cards . . . the Total Audience Plan (TAP). TAP is the best buy an advertiser can make on an H-R station—it's the most cost-efficient and gives the advertiser the most reach. TAP is also good for stations—commercials are spread through the station's entire broadcasting hours, seven days a week. It is not surprising that a good proportion of our sales are made on TAP.

We believe this is the healthiest way to sell radio. It is good for the station, the advertiser and for us. The TAP principle of selling enables us to sell an optimum number of valuable spot announcement positions of considerable advantage to the advertiser.

TAP helps H-R Radio salesmen corner bigger budgets, getting more and larger schedules.

TAP is only one of the devices that H-R has initiated to enable its salesmen to sell more effectively.

Selling is a fulltime job. H-R does not expect its men to be bogged down in paperwork. Each H-R salesman is backed up by three people who supply him with the tools he needs to sell—success stories, coverage data, the characteristics of each station's audience, rating trends, program sheets, pitch letters, complete presentations, specific information on radio's effectiveness, and upbeat selling facts. This team effort means each salesman has the benefit of expert production of the various selling tools he needs. At H-R, sales come first.

SPONSOR SPEAKS

Commissioner Lee's report

The report of FCC Commissioner Robert E. Lee on the extensive local tv hearings in Chicago this past spring is considerably milder than you might guess from reading newspaper excerpts of what it contains.

While it is true that Commissioner Lee feels that the Chicago hearings highlighted a "perplexing problem" in the matter of local programing by network-owned stations, a careful study of the full report shows clearly that in general Chicago's tv outlets are doing a good job of trying to determine and meet community needs.

We see no particular reason for broadcasters to become alarmed or upset by the specific language or factual material in the Lee report.

We do feel, however, that the Chicago hearings themselves were based on shaky assumptions and fallacious bureaucratic thinking. Since the summer of 1960 the FCC has operated on the belief that a broadcaster was fulfilling his license obligations if he followed certain program "guidelines" which the FCC itself had set up. The Chicago testimony was directed to determining how these guidelines were being met.

All of which might be just dandy-peachy if the guidelines themselves were worth a hoot. But the more you study them the more you realize they are a cobweb of professorial theory, spun by non-broadcasters with absolutely no creative programing experience.

In the long run, the greatest public interest will be served by an increasing number of truly outstanding tv and radio programs—and in no other way.

But make no mistake—such program improvement will not come through the droning efforts of a group of Washington lawyers to set down "guideline" areas for creative work.

Nor from constant, or even limited, government police action to see that such Alice-in-Wonderland guidelines are being followed.

The clearest single impression we get from the FCC's Chicago report: it has absolutely nothing to do with the real creative problems of broadcasting.

10-SECOND SPOTS

Television: A somewhat sad teenage contestant told Johnny Carson on his *Who Do You Trust* show on ABC TV, "If my father sees my face in the morning, he says his day is ruined." Carson assured the boy that his father was only kidding.

"Then why," asked the boy, "does he make me eat breakfast with a pillow over my face?"

Showbiz: Alan King remarked to another comic on a tv show, "You have a great delivery—it should be on the back of a truck."

Advertising: Martha Wright, the singing star of the Broadway show "The Sound of Music," advised the account executives of Reidl & Freede of the importance of sex appeal in advertising. "A man never stops looking at a woman," she told them at a luncheon. "That's why they put shades on a hearse."

Intellectuals: Dave Garroway, appearing on *What's My Line* on CBS TV, commented of a young woman, "She's so intellectual she watches *CBS Reports* when other people aren't around."

Exercise: Debbie Drake, who is booked on NBC TV's *Today* show through 13 July to demonstrate her unique exercises for physical health, told host John Chancellor that he should take a long walk in the park every morning at 5:30. Chancellor replied, "Miss Drake, I have an agreement with the birds. If they don't come into my bedroom and wake me up, I don't go into the park and wake them up."

Small town: Ralph Meeker and Joanne Linville will appear in guest star roles in "Walk Like a King," an episode of Chrysler's *Empire* series in the fall. The show, which stars Richard Egan and Terry Moore with Anne Seymour and Ryan O'Neal featured, is being filmed in the New Mexico desert. Meeker told one of the Hollywood trade papers, "We were on location in a desert town so small that the Burma Shave signs were all on one post."



JUST ACROSS CONSTITUTION PLAZA!

Number One Hundred Constitution Plaza, a sleek onyx structure of eighteen stories, nears completion a few short paces across Constitution Plaza from Broadcast House. When completed, it will house yet another major Hartford office of the Hartford National Bank and Trust Company, an organization founded in 1792. Like Broadcast House, first of a complex of modern structures to be completed in Constitution Plaza, the Hartford National Bank and Trust Company is playing an important part in the urban rebirth of America's insurance capital by providing further stimulus to an already bustling market.

Burgeoning with Hartford is WTIC Television and Radio. Latest ARB and Nielson reports show WTIC-TV's clear leadership in southern New England. The superiority of WTIC Radio is delineated in the latest Alfred Politz Media Study of the Southern New England area.

WTIC TV 3/AM/FM

Hartford, Conn. 06103

WTIC-TV IS REPRESENTED BY HARRINGTON, RIGHTER & PARSONS, INC., 100 BROADWAY, NEW YORK, N.Y. 10038
WTIC AM-FM IS REPRESENTED BY THE HENRY J. CHASE & CO., 100 BROADWAY, NEW YORK, N.Y. 10038



TAKE TWO

Ken Murray's
**"HOLLYWOOD
MY HOME TOWN"**

NBC Network • SUNDAY July 8
10-11 p.m. • sponsored by Dupont

*Thanks for the kind words
the first time—*

HEDDA HOPPER, Chicago Tribune—New York News Syndicate, Inc.:

"Dupont is to be congratulated on sponsoring Ken Murray's TV special 'HOLLYWOOD MY HOME TOWN.' It should be shown every year."

CHICAGO AMERICAN—Janet Kern:

"No previous program has come close to KEN MURRAY'S 'HOLLYWOOD MY HOME TOWN,' in capturing the real back stage and off stage Hollywood atmosphere; never before has the history of the movie colony been so lucidly capsulized . . . Murray has the touch . . . it should be cultivated . . . it's bound to be imitated!"

WASHINGTON STAR—Bernie Harrison:

"Ken Murray's home movies of Hollywood we are willing to bet, will give the Dupont Show of the Week its highest rating in months . . . A GEM!"

DETROIT FREE PRESS—

"'HOME MOVIES A HIT' . . . Murray managed to capture the stars in completely unposed shots as they are seldom photographed . . . 'HOLLYWOOD MY HOME TOWN' was one of the most interesting TV programs of the season."

LOS ANGELES TIMES—Cecil Smith:

"Some of the most stirring moments in Murray's epic are pure history—such as his flight was in one of the old tri-motors and Charles Lindbergh back when he was still called 'Lucky Lindy.' It is 'Home Movies'—and it is a show for sentimentalists. But why isn't a sentimentalist?"

VARIETY—DaKu:

"That 'amateur' photog, Ken Murray, turned professional Sunday night. And the result was an hour of fascinating film of Hollywood's greats taken by Murray since he first came to Hollywood in 1927. Dupont's share of the week footage consisted not of old film clips, as is usually the case, but of 'fresh' film never before exposed to the public. Accompanying was Murray's sometimes straight, sometimes witty narration—a decided asset to the hour."

HOLLYWOOD REPORTER—Hank Grant:

"Completely fascinating and grippingly nostalgic . . . a well-edited glimpsing of over 75 Hollywood stars right out of Murray's own personal library."

BOSTON ADVERTISER—Anthony LaCamera:

"Ken Murray's 'Hollywood My Home Town' on The Show of the Week last night was filled with charm, nostalgia, human interest and movie stars—at least 75 of them. This unique and refreshing approach to movieland documentary resulted in a captivating scene after another . . . If Murray hasn't already exhausted his 'amateur' collection, a sequel would seem to be pretty much in order."

for 1963

Ken Murray's
**"HOLLYWOOD
WITHOUT MAKE-UP"**

U. S. rep./Earl Collins / Foreign M.C.A. int'l.
public relations/Hanson & Schwam

SPONSOR

THE WEEKLY MAGAZINE RADIO TV ADVERTISERS USE

9 JULY 1962—40c a copy / \$8 a year

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NEW TV BOOM —
Local public service
gets heavy support
from more national
advertisers p 25

FM GROWS TALL—
Admen now talk hard
money for fm instead
of blue sky—special
progress report p 32



RADIO moves with a going America

New buildings going up all over America! New
names for companies with products to sell.
New customers to create, old customers to
keep. Radio talks to them every day—and Spot
Radio gives you the market by market flexi-
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Why KEYT bought Seven Arts' "Films of the 50's" Volumes 1, 2 and 3

Says Les Norins:

"I talked to key time buyers in important agencies in New York. I laid out the plot to them of lifting network shows, and running Seven Arts' 'Films of the 50's' back-to-back as double features Friday nights and Saturday afternoons. All seven of the time buyers I talked to knew the strength of Seven Arts' product and the top ratings they get.

time buyers across the country are presold on 'Films of the 50's'.

"By buying these Warner Bros. Post-50's I can turn a profit quite handily. Time buyers know the potential of these films and, therefore, are presold on Seven Arts' 'Films of the 50's.' Few competitive features stand up this way."

Seven Arts' "Films of the 50's" Money makers of the 60's



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For list of TV stations programming Warner Bros. 'Films of the 50's' see Third Cover SRDS (Spot TV Rates and Data)

Lestie H. Norins, General Manager
KEYT, Santa Barbara

